

THE
BOSTON SYMPHONY AND HAYDN SOCIETY

OF THE CITY OF BOSTON

IN A COLLECTION OF THE MOST AM
PSALM, HYMN, ANTHEMS, SENTENCES, CHANTS, AND

HAYDN, MOZART, BEETHOVEN, AND OTHER COMPOSERS

ARRANGED FOR THREE AND FOUR

Eleventh Edition, with additions and improvements.

BOSTON

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THE
BOSTON HANDEL AND HAYDN SOCIETY
Collection of Church Music;



BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES;

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF
HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR PIANO FORTE.

"——— Assembled men, to the deep Organ join
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven!"—*Thomson.*

.....
Fifth Edition, with additions and improvements.

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1827.

DISTRICT OF MASSACHUSETTS, TO WIT :

District Clerk's Office.

BE IT REMEMBERED, That on the fourth day of May, A. D. 1827, and in the fifty-first year of the Independence of the United States of America, JOSEPH LEWIS, *Secretary of the Handel and Haydn Society*, of the said District, has deposited in this Office the title of a book, the right whereof he claims as proprietor, in the words following, *to wit* :

"The Boston Handel and Haydn Society Collection of Church Music ; being a selection of the most approved Psalm and Hymn Tunes ; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent modern composers. Harmonized for three and four voices, with a Figured Base for the organ or piano forte.

"———Assembled men, to the deep Organ join
The long-resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base ;
And, as each mingling flame increases each,
In one united ardour rise to Heaven !"—*Thomson.*

Fifth Edition with additions and improvements."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned : " and also to an Act entitled, "An Act Supplementary to an Act, entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies during the times therein mentioned ; and extending the benefits thereof to the arts of Designing, Engraving and Etching Historical and other Prints."

JOHN W. DAVIS,
Clerk of the District of Massachusetts.

PREFACE.

THE HANDEL and HAYDN SOCIETY, having been instituted for the purpose of improving the style of Church Music, have felt it their duty to keep two objects continually in view ; the first to acquire and diffuse that style and taste in performance, without which even the most exquisite compositions lose their effect ; the second, what was indeed a necessary pre-requisite, to furnish the public with a selection of the most approved and useful compositions, from both ancient and modern authors.

With regard to the first of these objects, they reflect with great pleasure upon the success which has attended their efforts. A visible improvement has taken place in the style of singing, and consequently in the taste of the community. Not only the practice but the science and theory, have been the objects of great attention ; the increase of patronage has been commensurate with the increase of knowledge and fondness for the art : and the various collections of psalmody, and the number of editions to which some of them have passed, are sure and certain indications of increasing refinement in the public taste.

These favourable appearances have animated the exertions of the Society, with regard to what they have mentioned as the second object of their attention. It is obvious that no collection of Sacred Music, can be so extensively useful in this country, as one of Psalmody. The only question which can arise therefore, is with respect to the peculiar advantages to be derived from that which is now presented to the public.

The Handel and Haydn Society have certainly no disposition to detract from the merits of the respectable collections which are now in use ; and they wish to avoid any appearance of depreciating the efforts of those whom they consider as fellow-labourers for the promotion of a common benefit. They are highly gratified with the improvement in the selection and performance of Psalmody, which has, within the last few years, been made in the American Churches. But while much attention has been bestowed upon the selection of appropriate Melodies, it is evident that a correspondent attention has not been paid to correct Harmony. To remedy this defect, has been the special object of the Society in the present work.

Many of the oldest and best Psalm Tunes, as they were originally composed, were simple melodies; and as the practice of singing meter psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, meter psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the subordinate parts.

Of late years however, a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes, that by long use have become familiar and by the power of association with holy purposes have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered, the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

A method of indicating the precise *time* in which any piece of music should be performed, has long been considered a *desideratum*. The terms Adagio, Largo, Andante, Allegro, and others, commonly used to denote the time of music, are very indefinite. The proportions which they bear one to another are undecided; composers, as to this point, differing from one another, and sometimes being inconsistent with themselves. And even if the proportions were decided, the *actual degree of velocity* denoted by any one of the terms would yet remain undetermined.

Malcolm, in his Treatise of Music, published in 1721, describes a machine invented by M. Loulie, a French musician, for the purpose of measuring time by means of a Pendulum: and Rousseau, in his Dictionary, speaks of a similar instrument, called a Chronometer, which appeared about 1750. But the machine most recently invented, and which now deservedly possesses the greatest celebrity, is Maelzel's Metronome, or Musical Time-Keeper.

“The object of this invention is two-fold: 1st. It affords to the composers of every country the means of indicating, in a simple and decisive manner, the degree of quickness with which their works are to be executed. 2ndly, It accustoms the young practitioner to a correct

observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance.”* Many of the most respectable composers in Europe, now mark their compositions, by this Metronome, and within a few years it has been employed in several publications of Sacred Music.

To those patrons of the following work, who possess Maelzel’s Metronome, it will be sufficient to say, that the time is marked at the commencement of nearly all the tunes, with a view to the use of that instrument. This notation of the time, however, will not be without its use to such as do not possess the Metronome.

The degrees marked on the Metronomic Scale, denote the number of vibrations performed by the Pendulum in one minute: hence if a tune be marked ♩ 80, or ♪ 80, &c. the meaning is, that it is to be sung at the rate of 80 crotchets, or quavers, &c. per minute; in which case we have only to adjust the sliding gauge of the Metronome to the 80th degree of the scale, and the Pendulum will then perform 80 vibrations in a minute, or one vibration for every crotchet, or quaver, &c. Old Hundred, for example is marked ♩ 60, and of course is to be sung at the rate of 60 crotchets per minute, or one crotchet per second. In this tune there are 32 minims, equal to 64 crotchets:—allowing a pause of half a measure at the end of each line, which is in general a good rule, the time requisite for the performance of the tune will be 70 seconds. It is evident therefore, that the exact time of any tune marked for the Metronome may be determined by the aid of a stop-watch, with a second hand.

The Society would not have it inferred that a tune ought, *on all occasions*, to be performed in the exact time here marked: for the time should necessarily be slower, when singing is performed by a congregation, than when it is performed by a choir; and not so slow in the chamber, as in the church; and “Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements.”†

In the general selection of the music and arrangement of the harmony, the Society are happy in acknowledging their obligations to Mr. Lowell Mason, one of their members, a gentleman whose musical science is highly honorable to American talent.

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They indulge the hope, however, that, in presenting to the public the following collection of Church Music, they contribute something toward the promotion of correct taste, and the improvement of an interesting and a delightful part of PUBLIC WORSHIP.

* Jones’ History of Music.

† Templi Carmina.

EXTRACTS FROM REVIEWS OF THE WORK.

"It is a collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for commendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New Haven.*

"We congratulate the friends of Church Music on the appearance of a book, containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to rescue this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"We feel fully assured, that the Handel and Haydn Collection is calculated to elevate the standard of sacred music, and to secure the object of its institution; and we warmly recommend its introduction as a sure means of improving this part of the public services of religion."—*Boston Telegraph.*

"After a thorough examination we are decidedly of the opinion, that clergymen and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work, containing one of the most complete Collections of Psalmody that ever was embodied."

"It demonstrates the advancement of the Americans in Music." "Without pretending to have looked deeply into each of the tunes, contained in this volume, we can assent of the many we have examined, that they are well arranged, that the harmonies are faultless, and that the Devotional Character of both Music and Words has been attended to most strictly."—*Harmonicon published at London.*

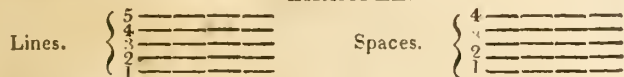
"The concurrent testimony of good judges, so far as we have had the opportunity of knowing, is, that the Selection of Melodies is singularly judicious and complete."—*Missionary Herald.*

INTRODUCTION TO THE ART OF SINGING.

OF THE STAFF.

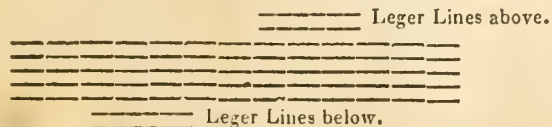
MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a **STAFF**, and are counted upwards, from the lowest.

EXAMPLE.



Every line or space is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, **LEGER LINES** are added either below or above the staff.

EXAMPLE.



The distance between any two degrees of the Staff is called an **Interval**: as from the first line to the first space, or from the first to the second line, &c.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

There are seven original sounds in music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F and

G. These letters representing the seven musical sounds are affixed to the several degrees of the staff in regular order: thus, for example, if A be on the first space, B will be on the second line, (the next degree above) C on the second space, &c.

Their application to the Staff is determined by a character called a **CLEF**.

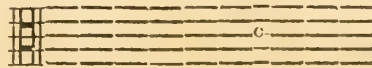
There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the staff, and is used for the lowest voices of men.

EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

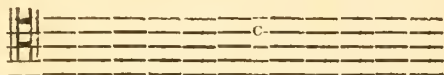
EXAMPLE.



* This Clef is sometimes used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff.

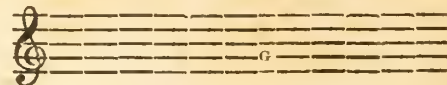
When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

EXAMPLE.



The Treble Clef always denotes G, is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.



The following Example exhibits at one view the different Clefs with their relative situations:

Treble.

Alto.

Tenor.

Base.

* Unison, or the same sound.

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used; the latter being appropriated to the Tenor and Alto as well as to the Treble. This indiscriminate use of the G Clef, inasmuch as it exhibits the harmony in a false point of light, is certainly calculated to embarrass and mislead both composer and performer: it is much to be regretted, therefore, that its general prevalence in this country has created a sort of necessity

of its admission into the present work. It should be observed, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or eight notes, lower than when used in its proper place; viz. for the Treble. This will explain some apparently forbidden progressions, as those intervals which appear to be a fifth above, are often in reality, a fourth below; and *vice versa*.

The following example will exhibit, at one view, the Clefs as used in this work, with their relative situations.

Treble.

Tenor and Alto.

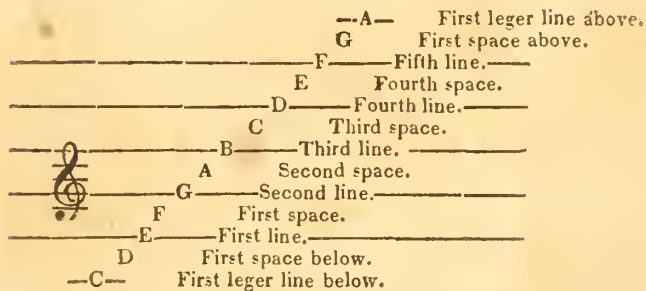
Base.

* Unison.

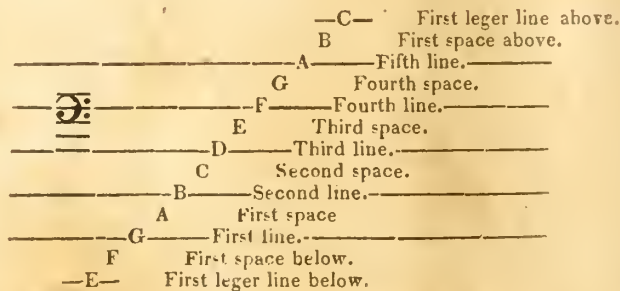
As it is of the greatest importance that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following Scale, or,

G A M U T.

Treble, Alto, and Tenor.



Bass.

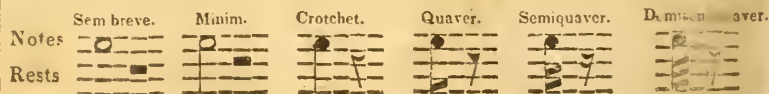


OF NOTES AND RESTS.


NOTES are characters written upon the Staff exhibiting the order and duration of the several musical sounds employed in a melody or tune.


RESTS are marks of silence.

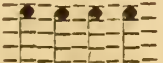
There are six kinds of Notes, and an equal number of Rests in modern use, as follows:



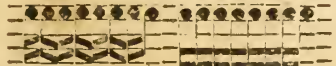
The proportion which the different notes bear to each other is exhibited in the following table;

One Semibreve  is equal in duration to

2 Minims  or

4 Crotchets  or

8 Quavers  or

16 Semiquavers  or

32 Demi-semi-quavers. 

Consequently one Minim is equal in duration to two Crotchets; one Crotchet to two Quavers; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes: thus a Semibreve Rest is equal to a Semibreve; a Minim Rest is equal to a Minim, &c.

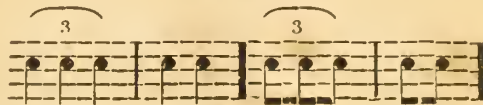
A Dot, after a note or rest, adds one half to its original length: thus, a dotted Semibreve, is equal in duration to three Minims; a dotted Minim to three Crotchets, &c.

EXAMPLE.



A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure: thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.

EXAMPLE.




A figure 6, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS OTHER MUSICAL CHARACTERS.


A FLAT  lowers a note half a tone.

A SHARP  raises a note half a tone.


A NATURAL  restores a note made flat or sharp to its original sound.

Flats or sharps placed at the beginning of a tune or strain are called a **SIGNATURE**.



Flats, Sharps or Naturals, when placed before a note are called **ACCIDENTALS**.


A **BAR**  is used to divide the notes into equal measures.


A **DOUBLE BAR**  or  denotes the end of a strain or movement, or of a line of the poetry.


A **BRACE**  shows how many parts belong to a score, or are to be performed together.


A **SLUR**, or **TIE**,  is drawn over or under so many notes as are to be sung to one syllable.

A **REPEAT**,  or  shows what part of a tune is to be sung twice.

A **CRESCENDO**  signifies a gradual increase of sound.

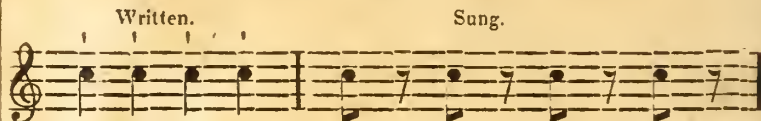
A **DIMINUENDO**  signifies a gradual decrease of sound.


A **SWELL**.  signifies a gradual increase and decrease of sound.


A **PAUSE**,  leaves the time of a note or rest to be protracted at the pleasure of the performer.

STACCATO MARKS ' ' ' ' or are placed over such notes as are to be performed in a short and distinct manner.

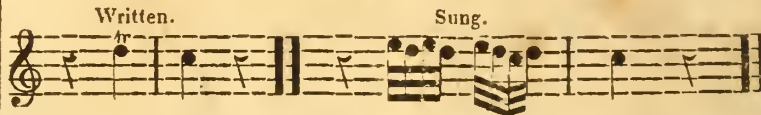
EXAMPLE.



A **DIRECT**,  is employed at the end of a staff, to show the place of the first note upon the following Staff.

A **SHAKE**,  is an ornament or grace, brilliant and elegant. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.



An **APPOGIATURE**, or **LEADING NOTE**, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain Intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

EXAMPLE.

Written.

Performed.

or,

or,

AN AFTER NOTE is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

EXAMPLE.

Written.

Performed.

As the insertion of the Appoggiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

Syncopated or Driving Notes, are those which commence on an unaccented, and are continued, on an accented, part of a measure.

EXAMPLE.

OF SOLMIZATION.

SOLMIZATION, or SOLFAING, is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of expressing those notes with ease and certainty.

The syllables usually adopted in Solmization, are either

FA, SOL, LA, FA, SOL, LA, MI,* or,
DO, RE, MI, FA, SOL, LA, SI†

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the latter method (*Do, Re, Mi, Fa, Sol, La, Si*) the first six syllables are dependent upon *Si*, and the situation of this syllable is determined by the Signature according to the following rule :

If the Signature be Natural <i>Si</i> is on	B
If the Signature be one Flat (<i>Bb</i>) <i>Si</i> is on	E
If the Signature be two Flats (<i>Bb</i> , and <i>Eb</i>) <i>Si</i> is on	A
If the Signature be three Flats (<i>Bb</i> , <i>Eb</i> , and <i>Ab</i>) <i>Si</i> is on	D
If the Signature be four Flats (<i>Bb</i> , <i>Eb</i> , <i>Ab</i> and <i>Db</i>) <i>Si</i> is on	G
If the Signature be one Sharp (<i>F#</i>) <i>Si</i> is on	<i>F#</i>
If the Signature be two Sharps (<i>F#</i> , and <i>C#</i>) <i>Si</i> is on	<i>C#</i>
If the Signature be three Sharps (<i>F#</i> , <i>C#</i> , and <i>G#</i>) <i>Si</i> is on	<i>G#</i>
If the Signature be four sharps (<i>F#</i> , <i>C#</i> , <i>G#</i> and <i>D#</i>) <i>Si</i> is on	<i>D#</i>

Si being found—above it are *Do, Re, Mi, Fa, Sol, La*, in regular order ; below it are *La, Sol, Fa, Mi, Re, Do*.

In the former method (*Fa, Sol, La, Fa, Sol, La, Mi*) the first six syllables are dependent upon *Mi*, and the situation of this syllable is determined by the Signature, according to the following rule :—

If the Signature be Natural <i>Mi</i> is on	B
If the Signature be one Flat (<i>Bb</i>) <i>Mi</i> is on	E
If the Signature be two Flats (<i>Bb</i> , and <i>Eb</i>) <i>Mi</i> is on	A
If the Signature be three Flats (<i>Bb</i> , <i>Eb</i> and <i>Ab</i>) <i>Mi</i> is on	D
If the Signature be four Flats (<i>Bb</i> , <i>Eb</i> , <i>Ab</i> and <i>Db</i>) <i>Mi</i> is on	G
If the Signature be one Sharp (<i>F#</i>) <i>Mi</i> is on	<i>F#</i>
If the Signature be two Sharps (<i>F#</i> , and <i>C#</i>) <i>Mi</i> is on	<i>C#</i>
If the Signature be three Sharps (<i>F#</i> , <i>C#</i> and <i>G#</i>) <i>Mi</i> is on	<i>G#</i>
If the Signature be four Sharps (<i>F#</i> , <i>C#</i> , <i>G#</i> and <i>D#</i>) <i>Mi</i> is on	<i>D#</i>

Mi being found—above it are *Fa, Sol, La, Fa, Sol, La*, in regular order, below it are *La, Sol, Fa, La, Sol, Fa*.

EXAMPLE.

Base.

MI, fa, sol, la, fa, sol, la, MI, la, sol, fa, la, sol, fa, MI.

Tenor, Alto, or Treble.

SI, do, re, mi, fa, sol, la, SI, la, sol, fa, mi, re, do, SI.

From *mi* to *fa*, and from *la* to *fa* ; or from *si* to *do*, and from *mi* to *fa*, are semitones ; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings author of an able “Dissertation on Musical Taste,”* and of several other valuable musical publications, observes in his “Musical Reader,” page 8, that “in general, when notes are to be raised by Accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When Accidentals are designed to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa, Sol*, &c. are sharpened, they may be called *Fi, Si*, &c (pronounced *Fee* and *See*), and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated

* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

syllables may be altered as in the case of sharps; but when they are to depress them, the syllable *Fa* may be used.

Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the *Mi* (*Si*) while the Accidental continues, may be removed to C sharp, &c.*

But although either of these methods may be generally adopted with success, chromatic passages* will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.

OF TIME.

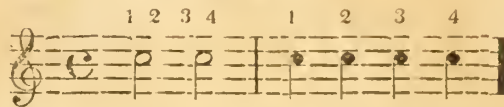
By **TIME**, in music, is meant the duration and regularity of sound. There are two kinds of time: viz. **COMMON**, or **EQUAL**, and **TRIPLE**, or **UNEQUAL**. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c. Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.

Simple Common Time, has three signs:

The first, C { contains one semibreve, or its equal in other notes or rests, in a measure. It has four motions, or beats, and is accented on the first and third parts of a measure.

* That is, such passages as are affected by Accidentals.

EXAMPLE.



The Second, C { contains one semibreve, or its equal in other notes or rests, in a measure; it has two motions, or beats, and is generally accented on the first part of a measure.

EXAMPLE.



The third, $\frac{2}{4}$ { (which is also called Half Time.) contains one minim, or its equal in other notes or rests, in a measure. It is beat, and accented as the former.

EXAMPLE.

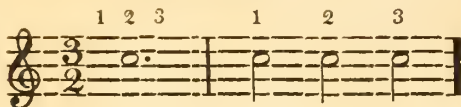


Simple Triple Time, has three signs:—

The first, $\frac{3}{2}$ { contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on the third part of a measure.

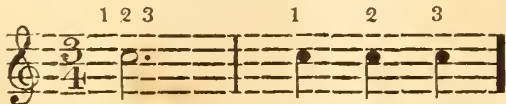
INTRODUCTION TO THE ART OF SINGING.

EXAMPLE.



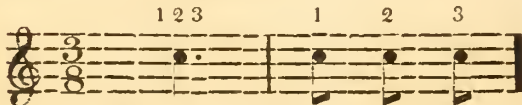
The second, $\frac{3}{4}$ { contains three crotchets, or their equal in any other notes or rests, in a measure. It is beat, and accented as the former.

EXAMPLE.



The third, $\frac{3}{8}$ { contains three quavers, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

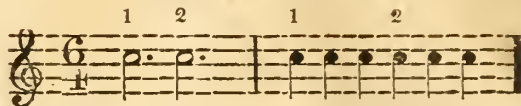
EXAMPLE.



Compound Common Time has two signs in common use:—

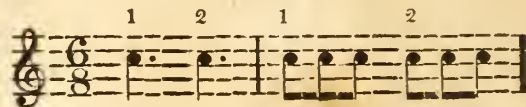
The first, $\frac{6}{4}$ { contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

EXAMPLE.



The second, $\frac{6}{8}$ { contains two dotted crotchets, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

EXAMPLE.



Compound Triple Time, has several signs; as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, &c.

They are found in the works of CORRELLI, HANDEL, and others; but seldom occur in modern music.

The semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure: as $\frac{3}{4}$, three crotchets, or three fourths of a semibreve; $\frac{3}{8}$, three quavers, or three eighths of a semibreve, &c.

A semibreve rest is used to fill a measure in all signs of time.

On the subject of beating time, Dr. ARNOLD makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the

pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

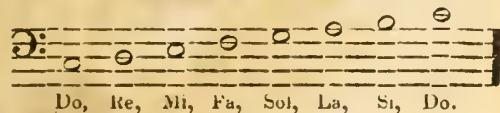


OF THE DIATONIC SCALE AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

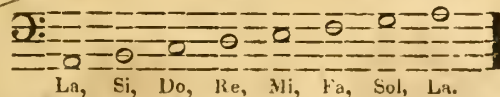
There are two modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

Example of the Diatonic Scale in the Major Mode of C.



In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

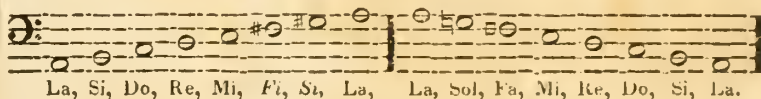
Example of the Diatonic Scale in the Minor Mode of A.



In the Major Mode the series of sounds are the same, both in ascending and descending; but in the Minor Mode the ascending scale and the descending scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic scale must consist of tones and semitones only, the sixth is also sharpened, by which means this harsh interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

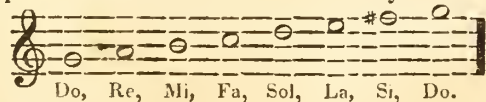
Example of the Ascending and Descending Scale in the Minor Mode.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small: the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous, and the Minor Mode being plaintive and languid.

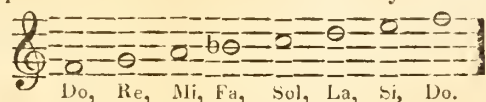
As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If, for instance, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of G Major.



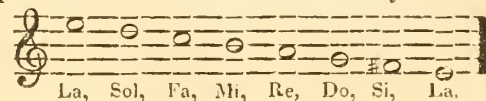
Or if we begin with F, and from it form the Diatonic Scale in the Major Mode, the fourth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of F Major.



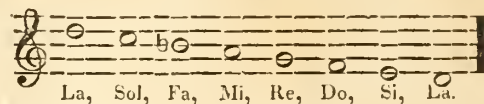
Or if we begin with E, instead of A, and from it form the Diatonic Scale in the Minor Mode, the second, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of E Minor.



Or if we begin with D, and from it form the Diatonic Scale, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of D Minor.



When the Major and Minor Mode agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Relative to A Minor; A Minor is the Relative to C Major; G Major is the Relative to E Minor; E Minor is the Relative to G Major, &c.

The Relative Minor to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key is its third above, or its sixth below.

OF THE QUALITIES OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONIC SCALE.

The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale, in either Mode, are known by the following technical appellations, which are descriptive of their peculiar character and relative situation, viz.

The *first*, or *Key Note*, is called the Tonic, because it regulates the tune of the Octave, and upon it all the other notes depend.

The *second* is called the *Supertonic*, from its being the next above the Tonic.

The *third* is called the *MEDIANT*, from its being midway between the Tonic and the Dominant. It is the most important note in the Diatonic Scale, since upon it depends the nature of the Mode.

The *fourth* is called the *SUBDOMINANT*, from its sustaining the same relation to the Octave, which the Dominant sustains to the Tonic ; being a fifth from the Octave, as the Dominant is a fifth from the Tonic.

The *fifth* is called the *DOMINANT*, from its importance in the Scale, and its immediate connexion with the Tonic.

The *sixth* is called the *SUBMEDIANT*, from its being midway between the Tonic and the Subdominant.

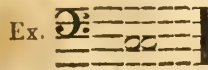
The *seventh* is called the *SUBTONIC*, or *LEADING NOTE*, from its being immediately beneath the Octave, and because upon hearing it the ear naturally anticipates the Tonic.

The last note in the Base is always the Tonic ; if it be *Do* it is the Major Mode, if it be *La* it is the Minor Mode. The Major Tonic is always the first degree above the last sharp, or the third degree below the last flat, of the Signature. The Minor Tonic is always the first degree below the last sharp, or the second degree above the last flat, of the Signature.

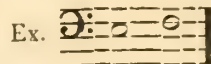
OF DIATONIC INTERVALS AND THEIR INVERSION.

By the unequal division of the Diatonic Scale, (which consists of tones and semitones,) fourteen Intervals are formed, which are as follows, viz :

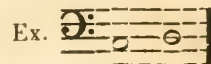
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such ; as C, C.



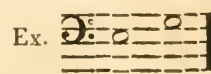
MINOR SECOND ; as from E to F, consisting of one semitone.



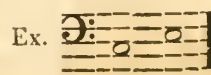
MAJOR SECOND ; as from C to D, consisting of one tone.



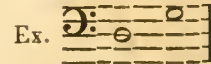
MINOR THIRD ; (called also the *flat third* or *lesser third* ;) as from E to G, consisting of one tone and one semitone.



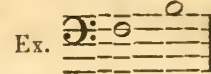
MAJOR THIRD ; (called also *sharp third* or *greater third* ;) as from C to E, consisting of two tones.



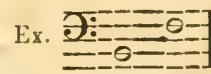
PERFECT FOURTH ; as from D to G, consisting of two tones and one semitone.



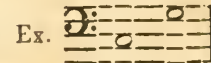
SHARP FOURTH ; (called also *Tritonus* ;) as from F to B, consisting of three tones.



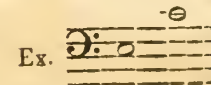
FLAT FIFTH ; (called also *imperfect* or *false fifth* ;) as from B to F, consisting of two tones and two semitones.



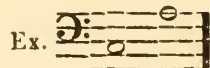
PERFECT FIFTH ; as from C to G, consisting of three tones and one semitone.



MINOR SIXTH ; as from E to C, consisting of three tones and two semitones.

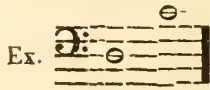


MAJOR SIXTH; as from C to A, consisting of }
four tones and one semitone.



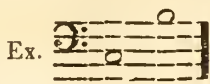
Sixth becomes a Third, and a

MINOR SEVENTH; (called also *flat seventh*;) }
as from D to C, consisting of four tones and two
semitones.

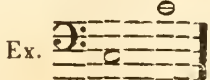


Seventh becomes a Second.

MAJOR SEVENTH; (called also *sharp seventh*;) }
as from C to B, consisting of five tones and one
semitone.



OCTAVE; as from C to C, consisting of five }
tones and two semitones.



When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called *Inversion*. Thus by inversion a

Second becomes a seventh, a

Third becomes a Sixth, a

Fourth becomes a Fifth, a

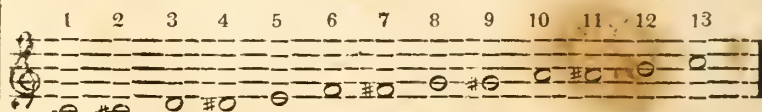
Fifth becomes a Fourth, a

The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

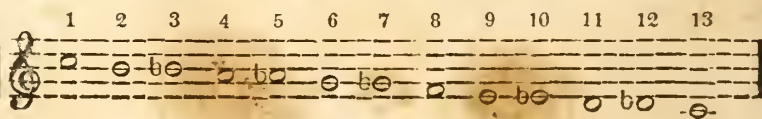
OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by Sharps, and descending by Flats, a scale is formed of Semitones only, which is called CHROMATIC.

Example of the Chromatic Scale ascending by Sharps.

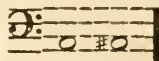


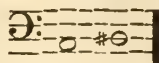
Example of the Chromatic Scale descending by Flats.



Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

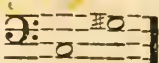
From this Scale are also derived the following Chromatic Intervals, viz :

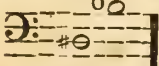
Extreme sharp, or Superfluous, Unison ; as } Ex. 

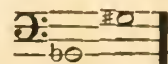
Extreme sharp, or Superfluous, Second ; as } Ex. 

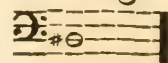
Extreme flat, or Diminished, Third ; as from } Ex. 

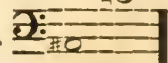
Extreme flat, or Diminished, Fourth ; as from } Ex. 

Extreme sharp, or Superfluous, Fifth ; as } Ex. 

Extreme flat, or Diminished, Sixth ; as from } Ex. 

Extreme sharp, or Superfluous, Sixth ; as } Ex. 

Extreme flat, or Diminished, Seventh ; as } Ex. 

Extreme flat, or Diminished, Octave ; as } Ex. 

The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter tones*, as from C# to D b ; or from G# to A b, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, although theoretically important, are of little practical utility ; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor third ; the extreme third is the same as the Major second, &c.—and the same key is used for C# and D b—for G# and A b, &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopaedia, are recommended as the best works which have been published in this country.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

G Minor ascending and descending.

do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do. la, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la.

This block contains the first system of musical notation. It consists of two staves, treble and bass, in G Major (one sharp) and common time. The first part shows an ascending scale from do to si, followed by a descending scale from do to do. The second part shows an ascending scale from la to la, followed by a descending scale from la to do. The lyrics are written below the notes.

This block contains the second system of musical notation, continuing the G Major exercise. It consists of two staves, treble and bass, in G Major and common time. The first part shows an ascending scale from do to si, followed by a descending scale from do to do. The second part shows an ascending scale from la to la, followed by a descending scale from la to do. The lyrics are written below the notes.

This block contains the third system of musical notation, continuing the G Major exercise. It consists of two staves, treble and bass, in G Major and common time. The first part shows an ascending scale from do to si, followed by a descending scale from do to do. The second part shows an ascending scale from la to la, followed by a descending scale from la to do. The lyrics are written below the notes.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

Adagio, (or *Ado.*) signifies the slowest time.

Ad libitum, as you please.

Affettuoso, tender and affecting.

Air, the leading part.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Alto, (or *Counter Tenor*.) that part which lies between the Treble and Tenor.

Amoroso, in a soft and delicate style.

Andante, rather slow and distinct.

Andantino, somewhat quicker than *Andante*.

Animated, with spirit and boldness.

Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.

Ardito, bold and energetic.

Assai, generally used with other words, to express an increase, or diminution of the time of any composition; as, *Adagio assai*, more slow; *Allegro assai*, more quick.

Base, the lowest part in a harmony.

Brilliant, signifies that the movement is to be performed in a gay, showy and sparkling style.

Canon, a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.

Cantabile, in a graceful, elegant and melodious style.

Canto, (or *Cantus*) the Treble.

Chorus, signifies that all the voices sing on their respective parts.

Con, with; as *Con Spirito*, with spirit.

Crescendo, (or *Cres.*) to increase the sound.

Da Capo, (or *D. C.*) to return, and end with the first strain.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, (or *Duetto*.) two; as two voices or instruments.

E, and; as *Moderato e Maestoso*, moderate and majestic.

Espressione, an expressive manner.

Expressivo, with expression.

Fort, (or *For.* or *F.*) loud.

Fortissimo, (or *F. F.*) very loud.

Forzando, (or *Fz.*) implies that the notes over which it is placed is to be struck with particular force and held on.

Fugue, a piece in which one or more parts lead, and the rest follow in regular intervals.

Giusto, in an equal, steady and just time.

Grave, (or *Gravemente*.) denoting a time slower than *Largo*, but not so slow as *Adagio*.

Grazioso, a smooth, flowing and graceful style.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, very slow.

Maestoso, with majesty.

Moderato, moderately.

Mezzo, half, middle, mean.

Mezzo Forte, moderately loud.

Mezzo Piano, rather soft.

Perdendosi, signifies a gradual decreasing of time to the last note; and a diminishing of tone, till entirely lost.

Piano, (or *Pia.*) soft.

Pianissimo, (or *P. P.*) very soft.

Poco, little; as *Poco piu lento*, a little slower;

Poco piu allegro, a little quicker.

Quartetto, Four voices, or instruments.

Quintetto, Five voices, or instruments.

Sempre, always, throughout; as *Sempre piano*, soft throughout.

Siciliano, a composition of $\frac{3}{4}$ or $\frac{6}{8}$, to be performed slowly and gracefully.

Solo, for a single voice, or instrument.

Soprano, the Treble or higher voice part.

Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.

Spirituoso, (or *Con Spirito*.) with spirit.

Staccato, notes to be staccated, must not be slurred, but performed in a distinct manner.

Symphony, a passage for instruments.

Tasto, no chords.

Tempo, time.

Trio, three voices or instruments.

Tutti, all; a word used in contradistinction to *Solo*.

Verse, one voice to a part.

Vivace, in a brisk and animated style.

THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.

66.

Maestoso.

OLD HUNDRED. L. M.

Martin Luther.

Tenor.

Alto.

Treble
or
Air.

Base.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here as there obey'd.

H. & H.

Sostenuto Adagio.

Sostenuto Adagio.

fz

P.

Lord, when my thoughts delighted rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart, And

fz

P.

6 6 4 3 6 6 6 6 6 6 6 4 5 3 7 = = =

Soon as the morn sa - lutes your eyes, And, from sweet sleep, refresh'd you rise, Think on the Au - thor of the light,

7 4/3 6 6 6/5 3/3 3/3 3/3 6 4/3 9/7 8/6 6/4 7

And praise him for the glorious sight! His mer - cy in - fi - nite a - dore, His good-ness in - fi - nite im-plore.

4/2 6 6 4/2 6 4/3 6 6 7 4/2 6 6 4/2 6 4/3 6 6 7

ANGELS HYMN. L. M.

'Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

6 5 7
4 3
#6 4 3
6 - 6 5 4 7
6 6 4
6 5 6 4 3
6
8 7 5
6 8 7
4 3


69.

VIENNA. L. M.

Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts rejoice.

4 6
6 4
4 6
6 5
6 4 3
6
6 4 3
6
6 5
6 4 7



First system of musical notation (treble and bass staves) with a large black ink blot obscuring the right half. The visible lyrics are "O could I".

Lyrics: O could I

Figured bass notation: 6 6 6 8 7

Second system of musical notation (treble and bass staves) with lyrics: "How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!".

Lyrics: How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!

Figured bass notation: 6 6 - 6 3 4 6 6 5 4 3 5 3 6 6 6 8

ood.

our be ad - drest ;

8 7 6 7 4 8 7 6 #6 4 3 6 6 4 7 #

His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

P. F. P. F.

6 3 4 6 5 6 6 5 4 3 8 7 6 5 7 5 6 5 6 4 7

Legato.

Up to the fields where angels lie, And living waters gently roll; Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

84.

WINCHESTER. L. M.

Dr. Croft.

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

ISLINGTON. L. M.

This system contains the first two staves of the musical score. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written between the staves.

This life's a dream, an emp - ty show, But the bright world to which I go,

7 4/3 6 4/3 6 4/3 5 4/2 6 6 7#

This system contains the next two staves of the musical score. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written between the staves.

Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, And find me there.

7 4/3 6 4/3 6 4/3 6 5 3 6 6 6 7

O come, loud anthems let us sing, Loud thanks to our Al-migh - ty King! For we our voices high should raise, When our salvation's Rock we praise.

Sost. - tto Adagio.

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwellings are? With long de-sire my spirit faints, To meet th'as-sem-blies of thy saints.

BATH. L. M.

Life is the time to serve the Lord, The time to insure the great reward ; And while the lamp holds out to burn, The vilest sinner may return.

6 5 8 7 #6 6 4 6 4 6 6 5 6 7

88.

Dolce.

SEASONS. L. M.

Pleyel.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around ; And barren wilds thy praise declare, And vocal hills return the sound.

P. F. P. F.

7 5 6 6 6 7 7 6 7 8 7 6 8 7 5 6 7 7

Voice or Organ.

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless;

Figured bass notation: 6 5 4 3 = 6, 6 4 5 3, 6 #6 4 3, 6, 6 6 4, 7 #

Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex - press.

Figured bass notation: 6, 6 4 3, 6 4 3, 4 3, 6, 6 7, 5 7, 5, 6 4 5 7

fz

O God, my strength, my soul's de - sire, To thee my heart and voice as - pire; For thou art good, as well as great,

fz

5 6 7 — 0 — 6 4 3 5 4 3 6 4 3

fz

And mer - cy is thy judg-ment seat. O God, my King, with ho - ly fire, My heart and voice to thee as - pire.

fz

6 6 4 8 7 6 6 3 6 6 6 5 6 6 6 5 6 7

Angels of light, e - the - real fires! A - rise and sweep your awful lyres! To you the sa - cred right be - longs,

7 6 5 6 7 6 5 6 6 6 4 3 7 5 6 7 6 5

To raise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell.

8 7 6 8 7 7 6 5 6 7 6 5 6 6 6 8 7

BRENTFORD. L. M.



Bu-ried in sha-dows of the night, We lie, till Christ re-stores the light, Wis-dom de-scerds to heal the blind, And chase the dark-ness of the mind.

P. Second Treble. Alto.

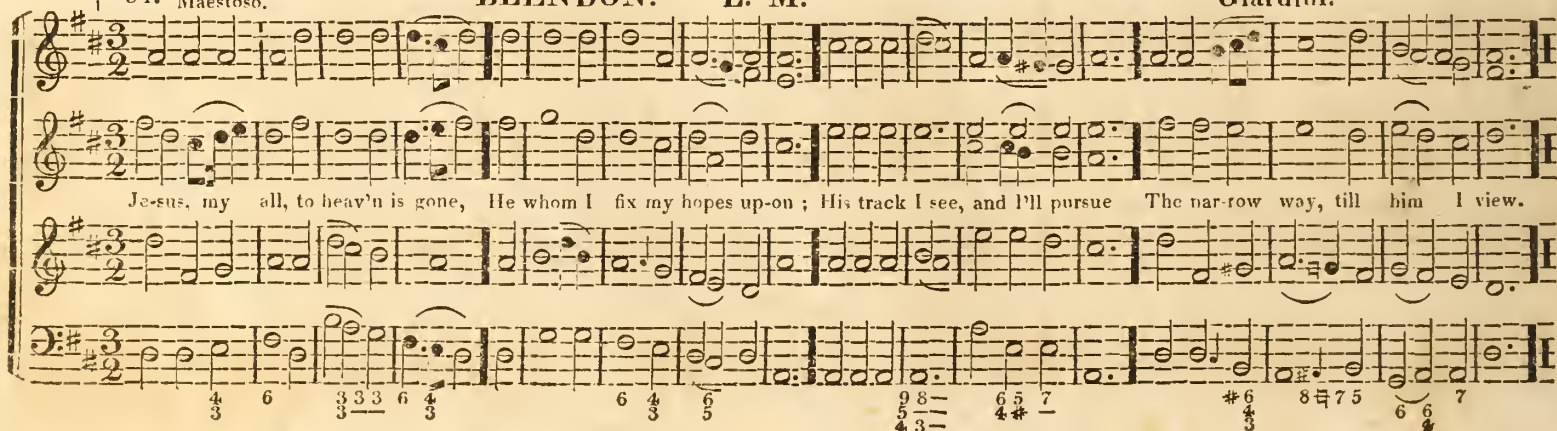
P. F.

Accompt. Voce. 6 5 7 5 6 6 7

84. Maestoso.

BLENDON. L. M.

Giardini.



Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on ; His track I see, and I'll pursue The nar-row way, till him I view.

4 3 6 3 3 3 6 4 3 6 4 5 9 8 6 5 7 # 6 8 7 5 6 6 7

Maestoso.

In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

8 7 5 6 6 6 8 7 6 8 7 4 3 6 -

burns de - vor - ing fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

8 7 5 6 3 6 3 6 4 3 6 5 6 6 5 3 6 6 8 7 6 4 8 7

Indulgent still to my request, How free thy tender mercies are ! With full consent my thoughts attest, My gracious God, thy faithful care.

6 5 4 6 5 9 8 6 7 6 6-6 3 3 3 3 4 2 3 3 6- 3 6 7

Praise ye the Lord, let praise employ, in his own courts, your songs of joy ! The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

6 6 7 6 6 6 6 7 6 6 4 6 5 6 6 8 7 6 6 7

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn, my tongue Thy never failing truth shall tell.

LUTON. L. M.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

6 5 6 6 7 5 4 6 4 3 6 . 6 5 7 - 6 6 3 6 7

4 3 4 3 3 5

88.

TRURO. L. M.

Dr. Charles Burney.

Now to the Lord a noble song, Awake, my soul, awake, my tongue! Hosanna to th'Eternal name, And all his boundless love proclaim.

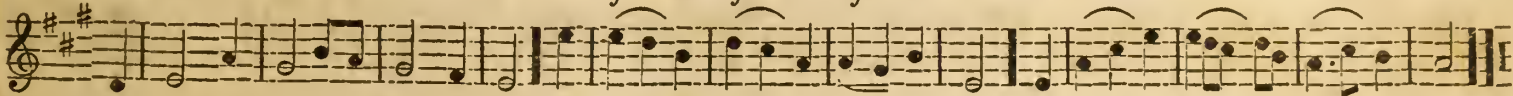
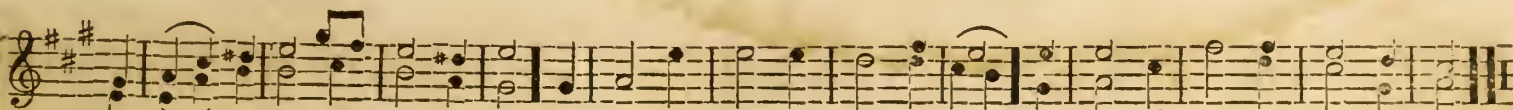
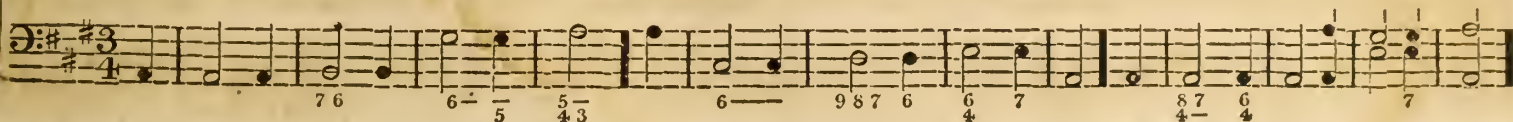
5 6 5 6 7 6 6 6 4 6 4 3 6 3 6 3 6 9 8 6 7 3 3 3 3 3 3 3 6 6 6 7

2 4 2 3 4 3 6 7 4 5 8 - 5 - 6 - 5 6 6 7

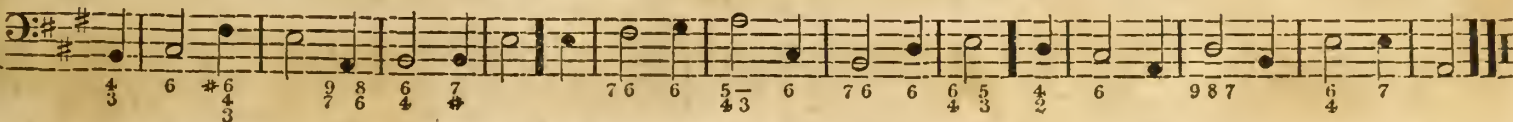
Dolce e legato.



There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course



Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.



Glo - ry to thee, my God, this night, For all the blessings of the light ; Keep me, O keep me, King of kings, Beneath thine own Almighty wings!

6 6 5 7 8 6 5 6 5 7 6 5 7 8 6 5 6 5 6 5 6 7

Adagio é sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears ; While nature's voice to slumber calls, And silence reigns amid the spheres.

4 3 6 6 6 7 5 7 6 4 2 6 5 9 8 6 7 7 6 6 - 7 6 6 7 6 5 6 6 7 -

First system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune. The lyrics are written below the second staff. There are dynamic markings 'fz' (forzando) above the first and third staves. The piece ends with a 'Tasto.' (Tasto) marking above the fourth staff.

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow

fz *Tasto.*

4/3 7 6 6 4/3 6/5 6 6 4/3 7 6

Second system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music continues the hymn tune. The lyrics are written below the second staff. There are dynamic markings 'fz' (forzando) above the first and third staves. The piece ends with a 'Tasto.' (Tasto) marking above the fourth staff.

guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious, ev - er just.

fz *Tasto.*

4/3 6/5 4/3 6/5 6 8 6/5 7 5 6/4 7

Second Treble. Alto.

Organ or Voice.

For thee, O God, our con-stant praise, In Zi-on waits, thy cho-sen seat;

Our prom-is'd al-tars we will raise, And there our zeal-ous vows com-plete.

My God, permit me not to be, A stranger to myself and thee; Amidst ten thousand tho'ts I rove, Forgetful of my highest love.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

Cantabile é Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

6 6 6 5 4 2 6 6 6 6 4 7 5 3 6 4 3

moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face reveals.

8 7 4 3 6 6 6 — — 6 5 4 3 # 7 2 7 6 7 3 6 5 6 5 3

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - hab - it there. With ardent hope, with strong desire,

6 7 7 6 6 5 7 6 7

My heart, my flesh to thee aspire ; I burn to tread thy courts, and thee, My God, the living God, to see.

4 6 6 6 6 6 5 6 6 5 7

Andantino.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

7 4 7 4 6 5 6 3 7 - - 7 5 6 5 6 # 6

2 2

To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies.

6 6 6 7 - 4 2 - 6 6 5 - 7 - 6 5 6 4 - 5 -

2 -

To chase the darkness of my heart, A - rise, O God, of light, A - rise, a - rise, a - rise, a - rise.

76. St. PAUL's. L. M. Dr. Green.

The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#). The melody is written in the first two staves, and the bass line is in the last two. The lyrics are written below the first two staves.

Great Source of life, our souls confess, The various riches of thy grace ; Crown'd with thy mercy, we rejoice, And in thy praise exalt our voice.

The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (Bb, Eb). The melody is written in the first two staves, and the bass line is in the last two. The lyrics are written below the first two staves.

God of the Sab - bath, hear our vows, On this thy day, with - in thy house!

3 3 2 7 6 5 4 3 6 6 6 5 7 6 6 6 6 7

And own, as grateful sa - cri - fice, The songs which in thy tem - ple rise.

6 6 5 4 8 7 5 6 3 5 3 6 6 4 2 6 4 3 6 6 4 7

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music features various note values, rests, and dynamic markings. The lyrics are written below the staves.

Hark ! how the choral song of heav'n, Swells full of peace and joy, a - bove ! Hark ! how they strike their

6 9 4 6 6 7 6 6 4 6 6 4 7 5 3 6

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

golden harps, And raise the tuneful notes of love ! And raise the tune - ful notes of love.

7 6 4 7 7 6 4 7 6 6 4 7

Cantabile é Sostenuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a - dore; Rev'rence and awe be-come the tongue That

7 6 5 6 6 5 #6 5 8 7 #4 4 6 9 8 6 5 3 3 6 5 6 6

speaks the terrors of his pow'r. Rev'rence and awe be - come the tongue That speak the terrors of his pow'r.

6 7 6 5 4 3 7 6 5 6 6 5 #6 5 8 7 #4 6 6 6 9 8 6 5 3

Lord, thou hast known my in - most mind, Thou dost my path and bed in - close ; My waking soul on thee relies,

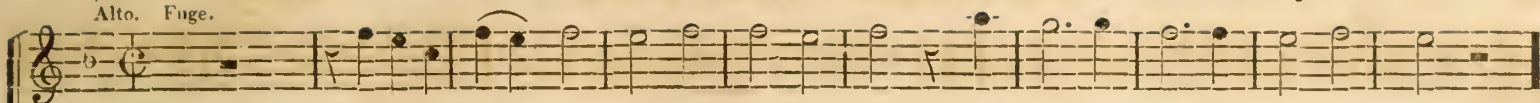
On thee my sleeping thoughts repose : Where from thy presence can I fly, - - - Lord, ever present, ever nigh ?

My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,

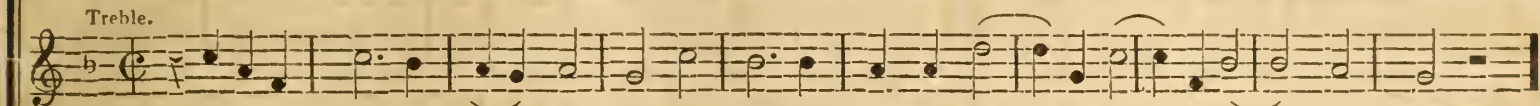
7 5 6 7 7 6 7 5 7 4 2 6 5 6 3 6

When gath'ring clouds obscure the skies, I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

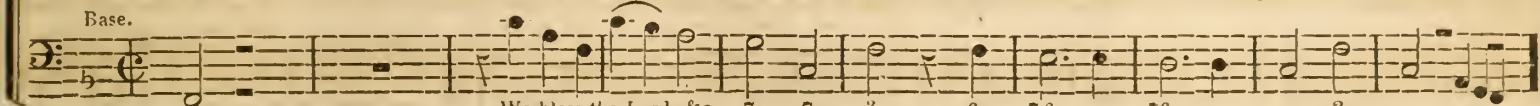
6 6 6 3 7 7 3 8 7 5 3 6 7 4 2 6 6 6 5 6 4 7



We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food ;



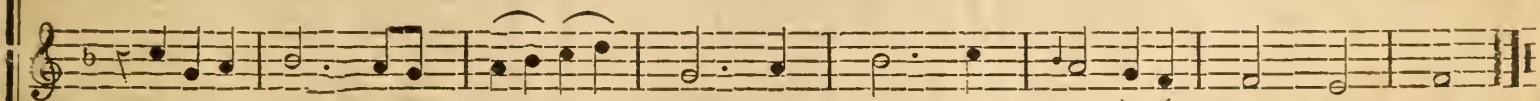
We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food ;



We bless the Lord, &c. 7 7 3 6 76— 76— 3
5 6 5 6



Who pours his blessings from the skies, And loads our days with rich sup - plies.



Who pours his bless - ings from the skies, And loads our days with rich sup - plies.



Who pour, &c. 5 — 3 6 7 6 6 6 5 5 4 5 7
6 6 3

Con spirito.

Second Treble.

A - wake, our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,

P.

6 6 6 7 #6 8 3 3 3 6 7 #

Alto.

F.

And put a cheerful courage on! Awake, and run the heav'nly race, And put a cheerful courage on!

F.

6 4 5 3 6 6 7 6 5 4 3 6 5 4 3 6 5 4 3 2 6 4 3 5 3 3 3 6 6 4 7

Thou Lamb of God, thou Prince of Peace, For thee my thirsty soul doth pine; My longing

heart implores thy grace, Oh! make me in thy likeness shine! Oh! make me in thy likeness shine!

P. Tasto. F.

No more fatigue, no more dis - tress, Nor sin nor death shall reach the place ; No groans shall mingle

with the songs, Which war - ble from im - mor - tal tongues, Which warble from im - mor - tal tongues.

Second Treble.

Who is this stranger in dis - tress, That travels thro' this wilder - ness? Oppress'd with sorrows

and with sins, On her be - lov - ed Lord she leans. On her be - lov - ed Lord she leans.

In singing this tune to the words here adapted, the small notes at the commencement of the first, fourth and fifth lines, must be omitted. In other stanzas they will often be required.

When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with doleful

4 3 6 5 6 6 5 4 3 4 3 6 4 3 8 7 6 5 4 3 6 - - - # 6 4 3

thoughts op-prest, And Si - on was our mournful theme. Our harps, that, when with joy we sung, Were wont their

6 5 # 6 # 4 # 4 2 6 7 # 7 3 5 3 3 3 3 # 6 4 3

tune - ful parts to bear, With si - lent strings neg - lect - ed hung, On willow trees that wither'd there.

8 3 3 3 8 7 6 7 7 8 3 3 3 8 4 3 8 3 3 5 3 3 3 6 6 4 6 5 8 7 6 7 4 3 4

76.

NORFOLK. L. M.

J. Ashton.

Amidst the various scenes of ills, Each stroke some kind design fulfils ; And shall I murmur at my lot, When sov'reign love directs the rod ?

6 5 8 7 6 6 4 3 # 6 4 3 6 7 # # 6 6 # 6 4 3 # 6 4 3 6 5 6 4 7

Sal-va-tion is for - ever nigh, The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

6 6 7 #4 2 6 #4 3 6 5 # 8 7 # 6 7 # 8 7 6 5 6 7

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

6 5 4 3 6 6 5 4 3 6 5 4 3 6 6 5 4 3 6 6 5 4 3 6 5 4 3 5 8 7 6 5 4 3 7 5 6 6 7

Let ev-er-last-ing glories crown Thy head, my Saviour, and my Lord; Thy hands have brought salvation down, And writ the blessings in thy word.

6 6 4 3 8 7 6 8 7 6 5 8 7 6 5 4 3 6 6 4 2 6 6 6 6 7

Second Treble.

This is the word of truth and love, Sent to the nations from a - bove, Jehovah here resolves to show, What his almighty pow'r can do.

7 5 6 6 #6 9 8 6 5 7 9 8 6 5 4 3

Musical score for "Hampden" by Mozart, featuring vocal parts and organ accompaniment. The score is written in G major (one sharp) and 3/4 time. The tempo is marked "Cantabile." The piece consists of six lines of music. The first four lines are vocal parts (Soprano, Alto, Tenor, and Bass), and the last two lines are organ accompaniment. The lyrics are: "Eternal Ruler of the skies, How various are thy works, how wise! How great the wonders thou hast wrought, And deep beyond all search of thought!"

The score is written in G major (one sharp) and 3/4 time. The tempo is marked "Cantabile." The piece consists of six lines of music. The first four lines are vocal parts (Soprano, Alto, Tenor, and Bass), and the last two lines are organ accompaniment. The lyrics are: "Eternal Ruler of the skies, How various are thy works, how wise! How great the wonders thou hast wrought, And deep beyond all search of thought!"

The organ part begins in the fifth line of the score. The organ part is written in G major and 3/4 time. The organ part consists of two lines of music. The organ part is written in G major and 3/4 time. The organ part consists of two lines of music.

E - ter - nal Rul - er of the skies, How various are thy works, how wise!

Fingerings: 4 3, 6 4 3, 6, 7 6 5 4 3, 7 6 5 4 3, 7 5 6, 4 3 6, 6, 6 4, 7

88.

St. GEORGE'S. L. M.

Retire, O sleep, from ev'ry eye! The rising morning re-ap-pears; The sun ascends the dappled sky, And drinks cre-a-tion's dewy tears.

Fingerings: 6, 6 4 3, 6 4 3, 6 5, 6 4 3, 6, 6 4 7 4, 6 5, 4 3, 6, 6, 4 3, 6 5, 6 4 3, 6, 6 4 3, 6 4 3, 7

PROCTOR. L. M.

Thus saith the high and lof - ty One, I sit up - on my ho - ly throne, My name is God, I

6 6 6 5 3 6 5 6 3 6 6 6 7 8 7 5 4 6

P. F. dwell on high, Dwell in mine own e - ter - ni - ty. Dwell in mine own e - ter - ni - ty.

P. F. 6 4 6 3 6 6 6 7

Treble.

To thee, O God, with - out de - lay, Will I my morning hom - age pay; For thee I

7 6 5 5 4 3 6 5 6 4 2 6 # 6 4 3 7 6 6 4 7 5 4 2

long, for thee I look, So pil - grims seek the cool - ing brook. So pil - grims seek the cool - ing brook.

6 7 6 4 3 6 4 3 6 5 6 6 4 8 7 5 6 7 6 4

H. & H. 10

Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sacred love.

6 5-6 6 7 7 6 3 4 6 6 6 6 4 7 5 6 3 4 2 6 6 5 6 5 6 6 8 7

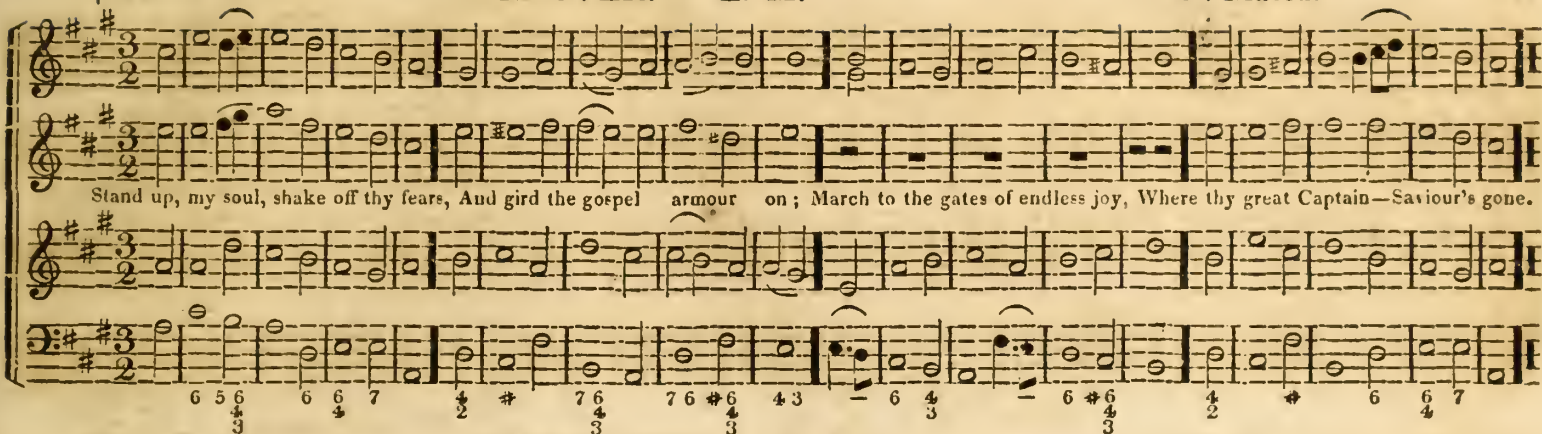
♪ 76.

SEMLEY. L. M.

F. Barthelemon.

Great God! to thee my ev'ning song With humble grat-i-tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

6 6 #6 6 #6 6 6 7 #6 6 #6 6 4 6 6 6 8 7



Great God, at - tend, while Zi - - on sings The joy, that from thy pres - ence springs,

4/3 6 6 6 7 6 5 6 #6 6 #6 6 6 7

To spend one day with thee on earth, Ex - ceeds a thou - sand days of mirth.

5/3 #6 6 6 5 3 4 6 4 3 6 5 6 6 4 7

Stand up, my soul, shake off thy fears, And gird the gospel armour on ; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

6 6 6 7 6 4 3 6 5 6 5 7 4 6 6 5 6 8 7

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ ; While in thy temple we appear, Thy goodness crowns the circling year.

Second Treble. P. Alto F.

P. F.

6 4 3 7 6 6 6 6 7 5 3 6 5 5 3 4 3 6 5 5 2 6 6 4 7

Bless, O my soul, the liv - - ing God! Call home my thoughts that rove a - broad;

6 5 6 6 7 6 5 3 6 6 6 3 3 3 7 6 5 4 3

Let all the pow'rs with - in me join, In work and wor - ship so di - vine.

#6 4 3 6 6 5 4 3 3 3 3 5 3 3 3 6 6 7

The King of saints, how fair his face, A - - dorn'd with maj - es - - ty and grace !

Unison.

6 6 7 4 6 6 6 6

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The lyrics are written below the staves. The first staff has a melodic line with a fermata over the final note. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The word 'Unison.' is written between the third and fourth staves. Below the staves, there are numbers: 6, 6, 7, 4, 6, 6, 6, 6.

He comes with bless - ings from a - bove, And wins the na - tions to his love.

6 5 4 3 4 2 6 6 6 6 6 6 8 7

Detailed description: This block contains the second system of the musical score. It features four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The lyrics are written below the staves. The first staff has a melodic line with a fermata over the final note. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Below the staves, there are numbers: 6, 5, 4, 3, 4, 2, 6, 6, 6, 6, 6, 6, 8, 7.

ARMLEY. L. M.

Lamentevole.

Alto. Ad lib.

Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord ;

8 7 6 5 6 5 6 6 8 7

When he com - plain'd in tears and blood, As one for - sak - en of his God.

5 # 6 6 6 5 6 6 8 7

Were I inspir'd to preach and tell, All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

When, 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with rapture and sur - prise,

5- 6 # 3 3 6 5 8 7 6 5 4 # 6 5 3- 6 5 6 4 5 # 5- 6 # 3 3 6 5 8 7 6 5 4 #

The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stop to visit him?

5 # 6 3 - 6 6 5 6 5 6 5 8 7 6 5 4 # 6 5 3- 6- 6 4 5

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities ! Welcome, sweet sleep, that driv'st away, The toils and follies of the day !

Dear Jesus, when, when shall it be That I no more shall break with thee ? When will this war of passion cease, And I enjoy a lasting peace.

MUNICH. L. M.

An old German Air.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

7 5 # 6 # 5 3 # 4 6 6 4 8 7 # 5 6 - # # 5 6 - # 6 # 5 # 4 6 6 4 8 7

BABYLON. L. M.

Ravenscroft.

Shew pity, Lord, O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

5 # 4 3 7 # 5 # 6 3 6 6 5 7 7 6 # 6 # 5 6 # 4 3 6 6 8 7

Who from the shades of gloomy night, When the last tear of hope is shed,

Figured Bass: 5 3 6 7 6 5 4 6 6 5 6 6 5

Can bid the soul re - turn to light, And break the slum - ber of the dead?

Figured Bass: 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Can bid the soul re - turn to light, And break the slum - ber of the dead?

Figured Bass: 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Be - hold the path which mortals tread, Down to the re - gions of the dead !

5 3 7 5 4 2 6 7 4 5 6 3 6 5 6 4 5 6 6 6 4 7

Nor will the fleet - ing mo - ments stay. Nor can we mea - sure back our way.

6 6 6 6 3 6 3 6 7 4 5 3 6 5 6 4 5

So fades the love-ly, bloom-ing flow'r, Frail, smil-ing sol-ace of an hour;

So soon our tran - sient com - forts fly, And pleasure on - ly blooms to die.

Behold the Rose of Sharon here, The lily which the vallies bear ; Behold the tree of life, that gives Refreshing fruits and healing leaves.

6 4 6 6 6 4 7 6 6 - 4 3 4 2 6 4 3 4 3 6 6 5 4 3 6 6 6 6 6 7

UXBRIDGE. L. M.

At anchor laid, remote from home, Toiling I cry, sweet Spirit come ; Celestial breeze, no longer stay, But swell my sails and speed my way.

6 5 3 6 6 6 6 6 6 6 6 5 6 6 6 6 6 7

Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I

God of my life, through all its days, My grateful pow'rs shall sound thy praise ; The song shall wake with op'ning light,

And warble to the si - lent night. The song shall wake with op' - ning light, And warble to the si - lent night.

Awake, my soul, to hymns of praise ; To God the song of tri - umph raise ;

6 6 5 7 8 7 8 7 5 # 6 6 5 7 4 3

A - dorn'd with maj - es - - ty di - vine, What pomp, what glo - - ry, Lord, are thine ?

6 4 3 6 4 3 6 7 4

With humble pleasure, Lord, we trace, The ancient records of thy grace ; And our own con-so-la-tion draw, From what thy servant Moses saw.

63.

WELLS. L. M.

Holdrad.

Life is the time to serve the Lord, The time t'insure the great reward ; And while the lamp holds out to burn, The vilest sinner may return.

From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

Darkness and clouds of awful shade. His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion wait.

St. DAVID's. C. M.

Ravenscroft.

To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

St. JAMES'. C. M.

Courteville.

How shall I praise th'eternal God, That in fi-nite unknown? Who can ascend his high abode, Or come be-fore his throne?

My God, my portion, and my love, My ev-er-last-ing all! I've none but thee in heav'n a - bove, Or on this earthly ball.

6 6 6 5 3 6 # 6 # 5 6 6

88.

HOWARDS. C. M.

Mrs. Cuthbert.

Lord, hear the voice of my com - plaint, Accept my secret pray'r; To thee, alone, my King, my God, Will I for help repair.

6 1/3 6 8 7 8 7 4 3 6 # 6 3 6 6 6 7 6 4 3 8 7 6 5 4 6 5 3 3 3 6 6 6 7

JORDON. C. M.

Harwood.

Shepherds re-joice, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to day.

STAMFORD. C. M.

W. Tansur.

The glorious armies of the sky, To thee, Almighty King, Har - mo - nious anthems consecrate, And hal - le - lu - jahs sing.

“ Let heav'n arise, let earth ap - pear !” Said the Almighty Lord ; The heav'ns arose, the earth appear'd, At his cre - a - ting word.

6 5-4 6 6 6 5 7 6 6 6 5 7 5 6 6 7 6 6 4 3 6 6 5 7

Thick darkness brooded o'er the deep : God said, “ Let there be light !” The light shone round with smiling ray, And scatter'd ancient night.

6 5- 6 7 6 6 5 7 # # 6 6 6 6 5 7 6 6 6 5 7 6 6 5 7

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de-lay.

6 6 6 6 8 7 6 6 5 #6 4 3 6 6 6 6 6 5 6 3 6 6 6 6 8 7

I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, Could make me so re-joice.

6 8 7 6 6 6 6 3 4 6 4 3 4 6 6 6 7

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

#6 4/3 5 #6 4/3 6 5 4/3 6 5 4/3 6 5 6 6 6 4 8 7

76.

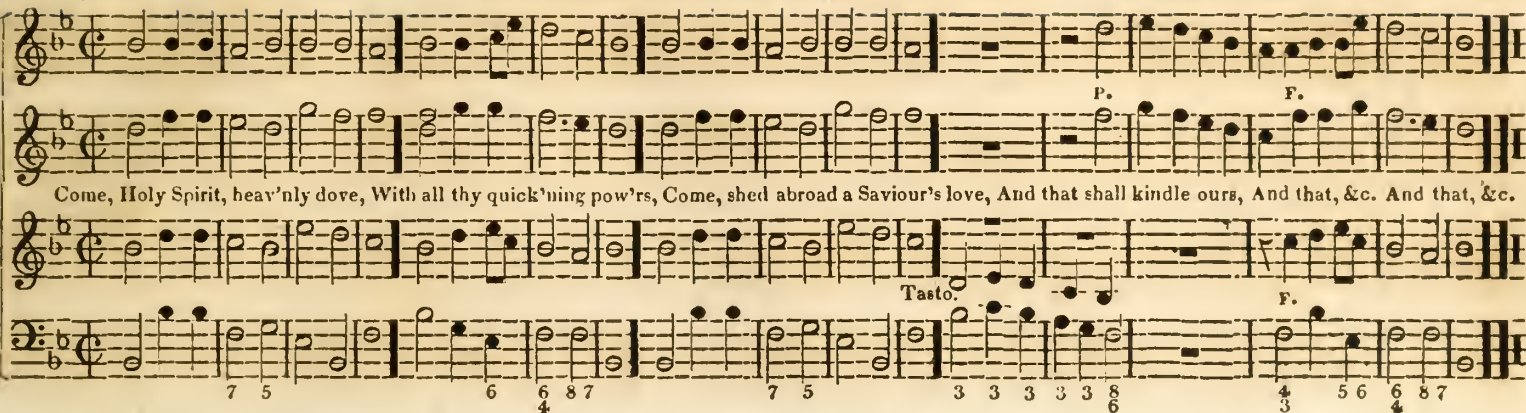
CANTERBURY. C. M. Ravenscroft.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me.

6 4 3 5 3 6 6 #6 4 5 6 4/3 8 7 5 6 7 6 4 6 7

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are: "O Thou, to whom all crea - tures bow With - in this earth - ly frame,". The music features various note values, rests, and phrasing slurs. Fingering numbers (6, 4, 3, 6, 6, 6, 6, 5, 7) are written below the bottom staff.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are: "Thro' all the world how great art thou, How glorious is thy name!". The music features various note values, rests, and phrasing slurs. Fingering numbers (6, 4, 6, 5, 6, 6, 4, 3, 6, 6, 5, 7) are written below the bottom staff.



Come, Holy Spirit, heav'nly dove, With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours, And that, &c. And that, &c.

7 5 6 6 8 7 7 5 3 3 3 3 3 8 4 3 5 6 4 8 7

76. Maestoso.

TALLIS' CHANT. C. M.

Tallis.



O all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

5 7 6 #6 8 7 5 7 6 #6 5 6 7 - 3 4

Hap - - py the man, whose grac - es reign, Where love in - spires the breast ;

6 6 3 6 7 6 4 3 6 6 4 7

Love is the bright - est of the train, And per - fects all the rest.

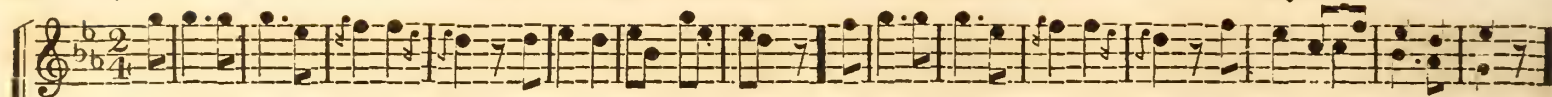
6 5 3 6 3 4 6 6 5 6 4 8 7 6 5 4 3 6 6 6 7

Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.

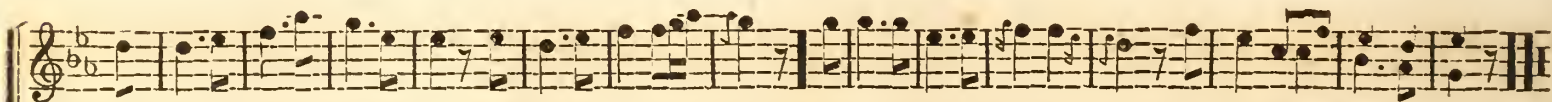
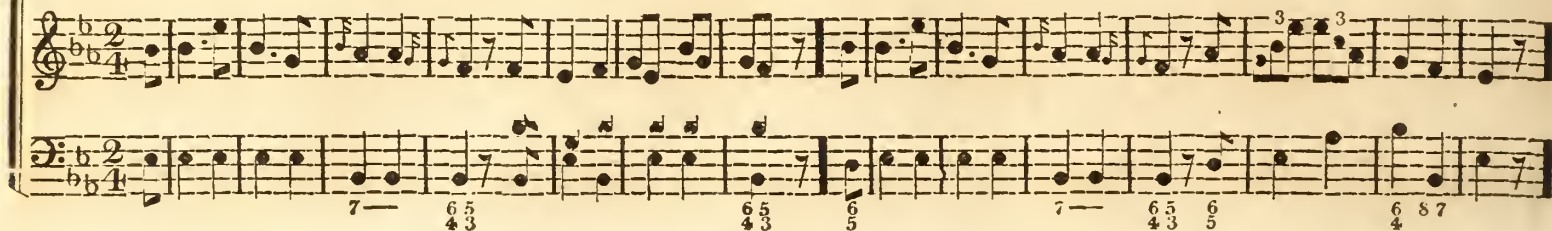
6 6 8 7 5 6 6 5 4 3 5 6 5 #6 7 4 3 6 6 4 3 6 5 4 3 6 5-6 7 --

I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.

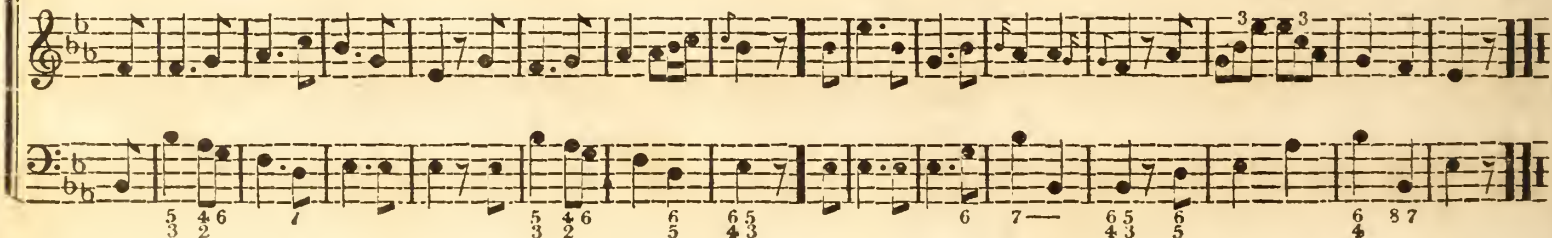
5 6 6 6 6 5 6 6 6 7 8 3 3 6 5 3 2 6 8 7 6 5 6 4 3 6 6 5 7



While thee I seek, protecting Pow'r, Be my vain wishes still'd ; And may this con-se-crated hour, With better hopes be fill'd !



Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer-cy I adore.



Great God, how in - fi - nite art thou ! What worthless worms are we ! Let the whole race of creatures bow, And pay their praise to thee.

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay.

Moderato.

How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine, Sup-

ply - ing all their need," "I'll be a God to thee and thine, Sup - ply - ing all their need."

Maestoso.

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice.

6 5 6 4 3 8 7 3 4 2 6 6 4 7 8 7 3 — 6 6 5 3 6 7 3 6 5 6 4 7

Tenor.

To God, our never failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

5 7 6 4 6 4 3 8 7 6 5 7 8 7 6 6 4 6 4 3 8 7 5 6 6 4 3 6 5 4 5 3 6 6 6 8 7

BALDWIN. C. M.

Let Zion and her sons re-joice! Behold the promis'd hoar! Her God hath heard her mourning voice, And comes t'exalt his pow'r.

6 8 7 4 3 6 6 5 4 3 6 5 6 6 6 7

FRANKLIN. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im-mor - tal prime, And bloom to fade no more.

6 6 6 5 4 3 6 7 6 6 6 5 6 6 6 7

Now to the Lamb that once was slain, Be endless honours paid; Sal - va - tion, glo - ry, joy remains, For - ev - er on his head.

Tasto. F.

7 4 6 4 6 5 6 5 5 6 4 7 6 4 6 6 4 7

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord, His worthy praise proclaim.

F.

6 7 6 7 # 5 6 7 # 6 5 6 4 # 7

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im-

mor - tal bloom. At - tend thee to the skies. At - tend thee to the skies.

6 6 6 7 6 6 7 6 6 7 8 7 4 3 7 6 7 8 4 3 7 6 6 7

Solo. P. Second Treble.

Solo. P.

Solo. P. Alto.

Tutti. F.

Solo. P.

Tutti. F.

My God, the steps of pi - ous men, Are order'd by thy will ; Though they should fall, they rise again, Thy hand sup - ports them still.

The Lord delights to see their ways, Their virtue he approves ; He'll ne'er deprive them of his grace, Nor leave the man he loves.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone around.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

How vain are all things here below ! How false, and yet how fair ! Each pleasure hath its poison too, And ev' - ry sweet a snare.

6 4/3 6-7 5/3 6 6/4 6 5/4 3 6 7 6/4 3 6 6/4 7 8 7 6/4 - 4/2 6 6/4 5 6 6 4/3 6 6/4 7

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ter - nal King !

6 6 5/3 6 4/3 8 7 8 7 5/3 6 9 8 6 7

CHESTERFIELD. C. M.

Dr. Haweis.

Lord, when my raptur'd thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re-joice.

ABRIDGE. C. M.

I. Smith.

Great God, to thee my grateful tongue, My fer-vent thanks shall raise; Inspire my heart to raise the song, Which cel-e-brates thy praise!

Allegro.

Salvation, O the joyful sound ! 'Tis pleasure to our ears ; A sov'reign balm for ev'ry wound, A cordial for our fears.

6 5 7 6 8 7 6 5 7 -6 -5 2 3 8 7 8 7 6 5 -4 6 6 5 7 7

CHORUS. Assai Allegro.

Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer ! Hallelujah ! Hallelujah ! Hallelujah ! Praise the Lord !

6 4 6 6 6 6 6 6 4 6 4 7 7 6 6 6 6 7

Sweet is the mem'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

6 7 5 6 8 7 6 5 4 3 5-7 5 6 7 5 6 4 3 6 5 6 7 4 3 4 2 6 4 3 6 6 5 7

• 72.

Tenor.

PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, the tribute pay, To him that rules the skies.

8 7 7 3 5 6 6 7

The va - rious months thy good - ness crowns : How beauteous are thy ways !

6 6 4 3 6 6 4 3 6 4 3 6 5 6 6 4 7

Second Treble. Tenor.

The blesting flocks spread o'er the dawns, And shepherds shout—And shepherds shout—And shepherds shout thy praise.

5 6 7 8 7 5 6 6 5 3 6 6 5 6 7

Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of

6 6 7 6 7 6 5 6 4

all my joys, - - A - loud will I re - joice. A - loud will I re - joice.

2d Treble. Alto. F. F.

6 7 6 5 6 6 8 7 6 7

There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al - loy, In boundless prospect rise.

7 5 6 4 7 4 3 6 4 3 4 3 6 5 6 5 6 4 5 6 5 6 4 3 6 4 3 6 4 7

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

7 6 4 3 6 5 4 3 6 6 7 5 7 7 6 6 4 3 6 7

COVINGTON. C. M.

How sweet and awful is the place, With Christ within the doors; While ev-er-last-ing love displays, The choic-est of her stores.

6 4/3 6 7 6 5 6 6 5 4 6 6 5 6 6 4 7

ABBEVILLE. C. M.

Let all the lands, with shouts of joy, To God their voices raise, Sing psalms in honour of his name, And spread his glorious praise.

6 7 6 6 5 4 4 6 6 6 4 6 6 7

Tempests a - rise, when God appoints, And mighty oceans roar; He bids the winds and waves be still, And straight the storm is o'er.

Base. Ad Lib.

Voice or Organ.

Sweet was the time when first I felt, The Saviour's pard'ning blood; Applied to cleanse my soul from guilt And bring me home to God.

COLCHESTER. C. M.

Williams.

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

6 4 3 6 6 7 6 5 7 6 7 5 6 4 6 6 5

♩ 88.

MEAR. C. M.

O, 'Twas a joyful sound to hear, Our tribes devout-ly s-s, Up, Is-r'el to the temple haste, And keep the fes-tal day.

8 7 4 3 6 6 4 6 6 6 5 7 6 6 7 6 6 5 4 3 7 5 6 7

Far from the world, O Lord, I flee, From strife and tumult far;

6 4 5 3 5 6 6 5 4 3 6 6 4 3 6 5 4 3

From scenes where sin is wag - ing still, Its most suc - cess - ful war.

6 6 5 3 6 5 4 3 6 6 6 4 5 3 6 4 5 3

ORENBURG. C. M.

Haydn.

Be - gin, my soul, the lof - ty strain, In sol - - emn ac - cent sing,

7 6 / 4 - 4 / 3 6 6 / 5 6 7 / 4 5 9 8 / 5 3 6 3 4 6 # 6 9 8 6 / 7 6 4 5 7 / # -

A sa - cred hymn of grate - - ful praise, To heav'n's Al - - migh - ty King!

8 7 5 # 4 3 7 6 4 / 3 6 - 6 5 / 4 3 7 8 / 3 3 3 7 - 6 6 / 4 5 7 / 3 -

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are: "Come, let us join our cheerful songs, With an - gels round the throne ;". Below the bass staff, there are figured bass notations: 6 4, 6 8 7 6 5, 4 7, 6, 3 # 2, 6, and 6 5 7 4 #.

Come, let us join our cheerful songs, With an - gels round the throne ;

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are: "Ten thou - sand, thou - - sand are their tongues, But all their joys are one.". Below the bass staff, there are figured bass notations: 7 #, 6 5 4 #, 3 8 7, 6 5 4 3, 6 4 3, 6 # 6 4 3, 8 3 3 3, 6, 6 4, 5, 6 4, and 7.

Ten thou - sand, thou - - sand are their tongues, But all their joys are one.

LONDON. C. M.

Dr. Croft.

Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind, With awful fear I gaze.

6 6 6/4 5/3 6 6 6/5 5/4 6 6/5 6/4 7

88.

WALNEY. C. M.

Dr. Boyce.

Sing to the Lord, Je-ho-vah's name, And in his strength rejoice; When his sal-va-tion is our theme, Ex-alt-ed be our voice.

7 5 6 4/3 5/3 6/4 7 6 3/3 6/3 4/3 6/5 6/4 6 4/3 6/3 6/4 7

All glory be to God on high, And on the earth be peace! Good will, henceforth, from heav'n to me, Begin and never cease.

God, my sup-port er and my hope, My help for - ever near; Thine arm of mercy held me up, When sinking in de - spair.

Maestoso.

A - wake, my soul, stretch ev'ry nerve, And press with vigour on! A heav'n - ly

race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

Thee we adore, E - ter - nal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we !

6 6 6 6 5 7 6 6 6 6 6 6 8 7

I know that my Re - deem - er lives, And ev - er prays for me ; Sal - va - tion to his saints he gives, And life and lib - er - ty.

6 7 5 6 7 7 6 7 6 6 7 7 6 7 5 6 4 6 5 7 5 6 6 7

Con. Spirito.

First system of the musical score for 'Braintree, C. M.'. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'In God's own house pro - nounce his praise, His grace he there re - veals:'. The piano part includes figured bass notation below the staff.

In God's own house pro - nounce his praise, His grace he there re - veals:

Figured bass notation: 4 2, 6, 3 2, 6 5, 4 3, 6, 3, 7 #, 6 4, 7 #

Second system of the musical score for 'Braintree, C. M.'. It continues with four staves (Soprano, Alto, Tenor, and Piano). The lyrics are: 'To heav'n your joy and won - der raise, For there his glo - ry dwells.'. The piano part includes figured bass notation and dynamic markings 'F.' (Forte).

To heav'n your joy and won - der raise, For there his glo - ry dwells.

Figured bass notation: 6 - , 6, 6 5 6, 6, 3 3 3 3, 6, 4 3, 6 6, 5 7

Moderato.

Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear be - fore thee all the day, Nor will I dare to sin.

Affettuoso.

In early morn, without delay O Lord, I seek thy face; My thirsty spirit faints away, With thy cheering grace.

DUNDEE. C. M.

Scottish.

Let not despair nor fell re-venge, Be to my bosom known; O give me tears for oth-ers' woes, And patience for my own.

#6 4/3 6 5 4 7 8 7 5 6 8 7 7 5 #6 6 5 6 5 7 # 6 7 5 6 8 7

♩ 84.

BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im-mor-tal prime, And bloom to fade no more.

6 4 6 4 7 6 6 5 6 6 4 6 5 6 4 3 6 6 4 7

♩ 60.
Grave.

WINDSOR. C. M.

G. Kirby.

133

My God, how many are my fears, How fast my foes increase! Their number how it mul - ti - plies! How fa - tal to my peace!

5 # 6 5 7 8 7 8 7 # 6 6 5 7 8 7 8 7 # 8 7 5 8 7 5 7

♩ 80.
Lamentevole.

BURFORD. C. M.

Purcell.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

6 # 5 # 6 8 7 # - # 3 - 6 # 6 7 6 5 5 # 6 8 7 # 6 6 8 7

CROWLE. C. M.

Dr. Green.

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.

6 # 6 4 3 # - 6 6 6 5 7 4 # # 7 6 5 3 - 6 # # 3 5 6 5 3 # 6 # (6 # 6 4 3) 6 6 5 7 #

♩ 60.

St. MARY'S. C. M.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

8 7 # - 6 7 - 4 3 6 5 6 6 8 7 4 6 # 6 5 6 6 8 7

Hark! from the tombs, a doleful sound, My ears at-tend the cry; Ye living men, come view the ground, Where you must shortly lie.

Figured Bass: 8 7, — 5 6 8 7, 5 6 6, 6 5 7, # — 6 # 6, 6 7 5 6 8 7, # 6 3, 6 6, 6 8 7

The righteous souls that take their flight, Far from this world of pain, In God's pa-ter-nal bosom blest, For-ev-er shall re-main.

Figured Bass: 6 # 6 4 3, 6 6 8 7, 6 # 6 3, 6 # 4 2, 6 5 4 3, 8 7 5 #, # 4 2, 6 # 4 3, 6 8 7

BETHER. C. M.

Dr. Howard.

Return, O God of love, re - turn, Earth is a tiresome place ; How long shall we, thy children, mourn, Our absence from thy face ?

CHESTER. C. M.

That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

Tenor and Alto.

Now let our droop - ing hearts re - vive, And ev' - ry tear be dry!

Why should these eyes be drown'd in grief, Which view a Saviour nigh?

Behold thy waiting servant, Lord, De-vot-ed to thy fear; Re-mem-ber and confirm thy word, For all my hopes are there.

5 6 #6 3 7 6 6 5 # 5 3 6 3 9 5 3 6 9 8 6 7 #

♩ 66.

ELGIN. C. M.

That awful day will sure-ly come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

. # 8 1 # 6 5 # # 8 7 6 5 6 5 8 7

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And tremble in the eye.

4# 6 5 7 8 7 5 6 5 4# 3 6 6 8 7 8 7 5 6 5 4# 3 6 6 8 7

Help, Lord, for men of virtue fail! Re - li - gion los - es ground; The sons of wickedness prevail, And treacheries a - bound.

6-6# 6 4# 3 2 6 6 5 4# 3 # 6 6 4# 3 6 8 7 7 5 6 5 6 5 4# 3 6 # 6 4 8 7

A - wake, ye saints, and raise your eyes, And raise your voices high ;

6 4 3 6 6 5 4 2 6 6 7

P. Second Treble. *F.* Alto.

A - - wake, and praise that sov' - reign love, That shows sal - - va - tion nigh.

P. *F.*

8 7 9 8 6 6 - 6 8 7 4 3

Rebuke me not, O Lord, for-give; In mercy O reprove; And in thy mercy grant re-lief, Nor cast me from thy love.

84. COLLINGHAM. C. M. I Jackson.

Tenor.

2d Treble, or Alto in 8 va.

By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion bound.

On Thee, each morning, O my God, My wak - ing thoughts at - tend ;

4 3 6 4 3 6 4 3 6 4 3

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves. The music features various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and fermatas. The system ends with a double bar line.

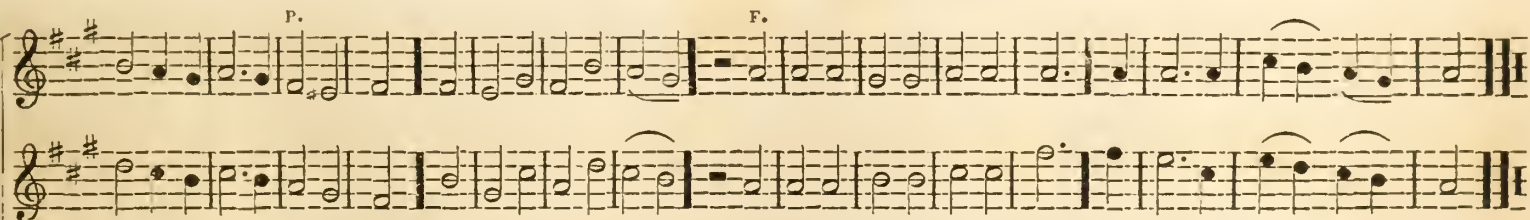
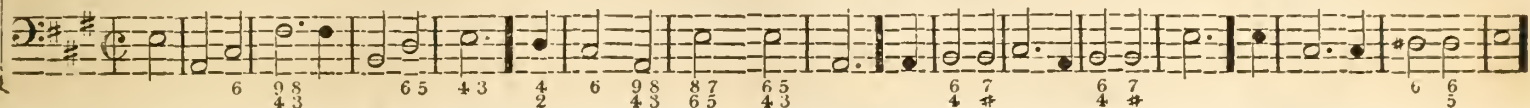
In Thee are found - ed all my hopes, In Thee my wish - es end.

4 3 6 5 # 6 8 7 6 6 6 7

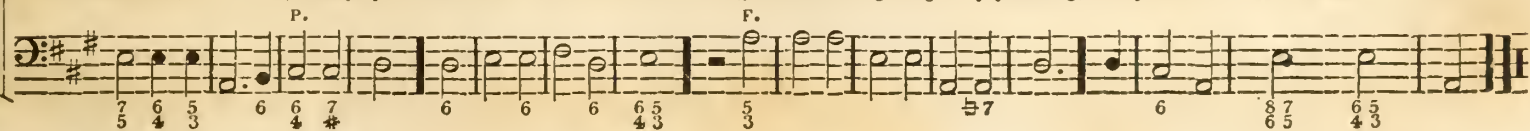
Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves. The music continues with various note values and rests. The system ends with a double bar line.



While shepherds watch'd their flocks by night All seated on the ground ; The angel of the Lord came down, And glory shone around.



"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man-kind."



Now shall my inward joys arise, And burst in - to a song; Almighty love inspires my heart, And pleasure tunes my tongue.

4 3 6 4 3 6 6 5 3 6 4 3 7 6 3 6 5 6 4 3 6 5 3 6 6 4 7

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

6 5 6 3 6 4 4 3 6 — 3 9 8 7 6 5 6 5 4 3 6 7 4 5 4 3 6 6 ♯ 6 8 7 6 7 4 7

Zion rejoice, and Judah sing, The Lord assumes his throne; Come, let us own the heav'nly King, And make his glories known.

5 6 4 # 6 7 # 6 - # 6 6 5 6 5 4 3 6 6 # 4 3 6 4 7

DEERFIELD. C. M.

Sal - va - tion, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

6 6 6 6 6 5 4 3 6 6 4 7 # 6 6 6 # 6 4 3 # 6 5 6 4 7

FOUNDLING. C. M.

I. Scott.

The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care, My wants are all supplied.

Figured Bass: 6 5, 6 6 4, 6, 8 7, 6 5, 4 3, 6 4, 6 7, 6 4, 7, 6 5, 4 #, 6 # 6 4, 7 8, 6 5, 4 3, 7, 6 7.

69.

CHELTENHAM. C. M.

Ravenscroft.

My God, my everlasting hope, I live up-on thy truth; Thine hands have held my childhood up, And strengthen'd all my youth.

Figured Bass: 6, 6, 6 - 5, 6 4, 5 7, 6, 5 6, 8 7, #, 5 8 7, 6 4, 5 7 3 -.

Second Treble.

Raise thee, my soul, fly up and run Thro' ev'ry heav'nly street, And say, there's nought below the sun, That's worthy of thy feet.

Figured Bass: 5, 4, 6, 3, 6, 6 5, 4- 7, 6, #, 6 5, 7, 6 3, #, 6, 5 6, 4, 6, 7

Thee I'll ex - tol, my God and King, Thy endless praise proclaim; This tribute daily I will bring, And ev - er bless thy name.

Figured Bass: 3, 5, 6, 6, 6, 6 7, 4 3, 6, 6, 7, #, 5 6, 6, 6 7, 7, 6, 6, 6 7

When all, &c. My rising, &c.

When all thy mercies, O my God, My rising soul sur-veys,

When all, &c.

When all, &c.

6 5 6 7 6 6 6 4

Trans - port - ed, &c. In won - der, &c.

Trans - port - ed with the view, I'm lost In wonder, love and praise.

Trans - port - ed, &c.

Trans - port - ed, &c.

6 6 4 3 6 5 3 3 3 5 5 7 6 4 4 3

My hiding place, my re - fuge, tow'r, And shield art thou, O Lord; I firm - ly anchor

6 6 6 6 7 4 6 4 6 5 6 5 6 6

all my hopes, On thy un - err - ing word, On thy un - err - ing word.

Second Treble. Alto. F. P. F. Voice or Organ.

4 3 6 5 6 5 4 3 4 2 6 4 3 6 6 7

BROOMSGROVE. C. M.

First system of the musical score for 'Broomsgrove'. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are written below the staves.

O render thanks and bless the Lord ; In - voke his holy name, Ac - quaint the

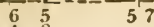
6 6 8 7 6 5 3 6 5 6 6 8 7 6

Second system of the musical score for 'Broomsgrove'. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are written below the staves.

nations with his deeds, His match - less deeds pro - claim. His matchless deeds pro - claim.

6 8 3 3 6 5 4 3 6 6 6 5 6 6 5 3

Allegro.



Assai Allegro.



Praise ye the Lord ! Hallelujah ! Praise ye the Lord ! Hallelujah ! Hallelujah ! Hallelujah ! Hallelujah ! Praise ye the Lord !

Solo.

Tutti. Unison. Solo.

Tutti. Unison.

F. F.

My soul, re - peat his praise, Whose mercies are so great ! Whose anger is so slow to rise, So ready to abate.

High as the heav'ns are rais'd, Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

Unison.

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love divine, Bid ev' - ry string awake!

7 5 6 4 6 7 6 5 8 7 5 6 3 6 7 6 5 4 6 6 3 6 6 7 6 4 3 3 7 3 6 6 7

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Pro - claim his pow'r abroad!

6 4 3 6 6 5 4 7 6 5 6 4 6 4 3 5 8 7

High as the heav'ns are rais'd, A - bove the ground we tread ; So far the riches of his grace, Our highest thoughts exceed.

72. DOVER. S. M.

Great is the Lord our God, And let his praise be great! He makes the church his blest abode, His most de-light-ful seat.

To God, in whom I trust, I lift my heart and voice! Oh let me not be put to shame, Nor let my foes rejoice!

6 4/3 6 3/4 3/4 3/4 6— 9/8 6 6 5/4 3/4 6— 5— 3/6— 8 7 3/3 6 6 6 7

Maestoso.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.

1 3 4 6 6 6 6— 4 3 5 6 3 5 6 7

SHIRLAND. S. M.

Stanley.

Behold the morning sun, Begins his glorious way; His beams through all the na-tions run, And life and light convey.

Voice or Organ.

76.

ATHOL. S. M.

Rev. R. Harrison.

How various and how new, Are thy com-pas-sions, Lord? Each morning shall thy mercy shew, Each night thy love record.

Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov-i-dence confirms thy word, And answers thy decrees.

6 6 4 3 6 6 6 5 6 4 6 4 6 5 4 3 6 5 6 5 4 6 6 6 7

Welcome, sweet day of rest, That saw the Lord arise! Welcome to this re-viv-ing breast, And these re-joic-ing eyes.

6 7 6 6 6 6 7 7 4 4 6 6 5 6 4 3 4 6 4 3 4 6 6 5 3

UTICA. S. M.

Behold the lofty sky, Declares its Maker, God ; And all the starry works on high, Proclaim his pow'r abroad.

6 6 7 6 6 7 5 6 6 7 6 6 7 6 7

BARNWELL. S. M.

My soul, repeat his praise, Whose mercies are so great ; Whose anger is so slow to rise, So rea - dy to abate.

6 6 6 7 4 3 6 6 6 5 4 3 4 2 6 6 4 3 4 2 6 6 3 6 6 5 3

My gracious God, how plain, Are thy di-rec-tions giv'n! O may I never read in vain, But find the path to heav'n.

6 6 6 8 7 6 6 5 6 4 3 4 3 6 4 3 6 5 6 8 7

See what a living stone, The builders did re-fuse; Yet God hath built his church thereon, In spite of envious Jews.

6 6 - 6 7 6 5 6 7 5 4 6 6 6 5 6 6 7 3

INVOCATION. S. M.

Lockhart.

Come, Holy Spirit, come, Let thy bright beams a - rise, Dispel the darkness from our minds, And open all our eyes!

6 6 6 5 4 3 2 6 4 3 6 5 6 6 5 4 3 2 6 4 3 6 4 2 6 6 4 3 8 3 6 6 6 7

♩ 88.

FAIRFIELD. S. M.

R. Harrison.

Let differing nations join, To celebrate thy fame; And all the world, O Lord, com - bine, To praise thy glorious name!

6 5 6 8 7 6 5 4 7 6 4 3 8 7 5 6 7 6 7

Exalt the Lord our God, And worship at his feet; His nature is all ho - li - ness, And mercy is his seat.

6 4/3 3 5 5 3 6 4/3 3 6 5 6 4/3 3 8 7 6 6 4 5 8 7

The God Je - ho - vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

6 5 6 4/3 6 4/3 5 6 6 7 6 5 7 7 5 6 5 8 7

GREENFIELD. C. M.

Begin, my soul, the lofty strain, In solemn accent sing A sacred hymn of grateful praise, To heav'n's Almighty King.

6 6 $\frac{4}{3}$ 8 7 6 6 6 $\frac{5}{6}$ 6 $\frac{\sharp 6}{3}$ 6 $\frac{4}{3}$ 6 $\frac{5}{6}$ 6 7

SPRINGFIELD. L. M.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis - si - pate the ling'ring mist.

6 4 8 $\frac{6}{4}$ 3 $\frac{4}{3}$ 6 $\frac{6}{4}$ 7 $\frac{4}{3}$ 4 6 - 4 3 $\frac{6}{4}$ 3 $\frac{8}{5}$ 3 $\frac{7}{6}$ 6 6 $\frac{6}{4}$ 7

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

6 5 - 5 - 6 5 6 7 6 5 6 4 6 5 3 5 3 6 5 6 6 7

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply!

6 6 6 4 8 7 5 3 6 6 5 3 6 6 8 3 3 3 6 4 6 6 6 4 8 7

LITTLE MARLBOROUGH. S. M.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re-joice.

6 # 5 6 6 4 5 7 # # 6 6 # - - 4 8 7 5 6 6 5 4 # 6 # 4 6 6 5 7 4 #

♩ 80.
Grave.

DUNBAR. S. M.

Corelli.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re-lief, To heav'n I lift my eyes.

5 4 # 5 4 6 8 5 7 5 4 3 5 4 # 5 4 6 8 5 7 6 6 4 8 7

For my desponding soul, What comfort shall I find; Where is the sovereign healing balm, For an af-flict-ed mind?

6 4 3 6 8 7 6 5 4 5 6 6 5 4 3 6 4 3 6 8 7 6 5 4 6 8 7 6 5 4 6 6 4 5

And must this body die? This mortal frame decay? And must these ac-tive limbs of mine, Lie mould'ring in the clay?

6 6 4 8 7 6 6 4 8 7 8 7 5 8 7 5 8 7 5 6 8 7 5 6 4 8 7

How pleas'd was I to hear The friends of Zion say,

6 4 3 6 6 4 7 4 3 6 5 4 # 6 # 6 5 6 5 4 #

Now to her courts let us re - pair, And keep the solemn day.

6 6 # 6 4 3 6 6 5 4 3 6 6 6 4 5 7

Ye saints, in concert join, Your tuneful voices raise; And celebrate in songs divine, Your great Creator's praise.

9 8 7 6 5 4 3 6 4 6 8 7 7 6 6 4 7

88.

FROOME. S. M.

I. Husband.

Ye saints, in concert join, Your tuneful voices raise; And celebrate in songs divine, Your great Creator's praise, Your great Creator's praise.

6 5 6 6 6 6 7 6 6 6 7 6 6 Voice or Organ 5 6 6 6 7

H. & H.

22

Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je-ho-vah's name!

6 6 6 6 8 7 4 3 6 6 5 6 4 5

His glory let the heathen know, His wonders to the nations show; And all his works of grace proclaim!

6 5 6 4 3 2 3 6 6 5 6 6 6 6 6 4 3 7

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.

My days of praise, shall ne'er be past, While life and thought, and being last, Or in - mor - tal - i - ty endures.

Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je-ho-vah's name!

6 6 5 6 6 5 6 6 5 7 6 4 3 6 4 3 6 7

His glo-ry let the heath-en know; His wonders to the nations show; And all his works of grace pro-claim!

8 3 3 6 3 4 2 6 3 4 3 8 7 6 5 4 3 6 5 6 7 8 7 6 4 5 3 6 5 6 5 7

Andante.

Great God, the heav'n's well order'd frame, De - clares the glory of thy name ; There thy rich works of wonder shine :

A thou-sand star - ry beau - ties there, A thousand ra - diant marks appear, Of boundless pow'r and skill di - vine.

The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to a - dore.

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hal - low'd floor.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name!

6 5 4 6 6 5 7 6 6 4 6 7 4 6 5 6 7

Second Treble. Alto.

Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To swell th'in - spir - ing theme.

Voice or Organ.

6 5 4 6 6 5 7 6 6 4 6 7 4 6 5 6 7

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff.

O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts itself on thee?

Below the bass staff, there are figured bass notations: 6, 6 5 / 4 3, 4 / 3, 6 4 / 3, 6 4 / 2, 6 6 / 4, 6 7 / 4, 6 3 / 5.

Second system of the musical score. It consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the top staff.

I have no refuge of my own, But fly to what my Lord hath done, And suffer'd once for me.

Below the bass staff, there are figured bass notations: 6, 6 7 / 4, 4 / 3, 6 4 / 3, 6 4 / 2, 6 6 / 4, 6 5 / 4, 6 4 / 8 7.

The Lord my shepherd is, I shall be well supply'd : Since he is mine, and I am his, What can I want beside ?

6 6 4 - 6 6 4 6 6 4 6 6 6 6 4 4

He leads me to the place, Where heav'nly pasture grows, Where living waters gently pass, And full sal - va-tion flows.

6 6 5 6 4 4 - 4 6 6 6 4 - 6 6 4 4

Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love,

6 8 7 6 5 6 3 # 4 6 - 6 7 #

Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.

6 6 6 6 6 5 6 6 5 6 6 7

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd ;

6 6 7 6 8 7 7 6 6 5 7 3 -

Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

6 7 7 9 6 6 7

WORSHIP. S. P. M.

How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,

4 2 6 6 4 5 6 5 6 4 3 6 6 7 6 5 6 4 3 8 7 5 3 6 7

And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

6 4 6 3 6 6 7 8 7 5 4 3 6 6 6 7 4

he is great. For God does prove our constant friend, His boundless love shall have no end.

Maestoso.

Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

6 6 6 7 7 6 5 6 7 5 5 6 6 6

ev - er - more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!

Tasto.

6 6 7 6 5 5 5 6 3 6 3 6 6 7

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest

6 5 6 3 6 5 6 # # 4 6

songs de - mand Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

6 4 8 7 6 6 3 6 4 7 6 6 6 6 8 7

Second Treble. Alto.

Jesus, our great High Priest, Hath shed his blood and died! My guilt conscience seeks - - - No sacrifice beside.

4 3 6 4 5 3 4 3 2 6 4 7

Second Treble. Alto. F.

His precious blood did once atone, And now he pleads before the throne—His precious blood did once atone, And now he pleads before the throne.

F.

4 3 6 7 4 3 5 3 3 3 5 6 7

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a 4/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature. The lyrics are: "Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly".

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a 4/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature. The lyrics are: "temples are! To thine abode, My heart aspires, With warm de - sires, To see my God.".

A - wake ! Awake ! a - rise, And hail the glorious morn ! Hark ! how the angels sing, " To you a

Tasto,

6 5 6 4 3 6 4 5 3 # 7 # 6

Saviour's born ! Now let our hearts, In concert move, And ev'ry tongue be tun'd to love.

6 7 # 6 4 3 6 4 3 6 6 6 4 5 7 3 -

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ. Above the starry frame: A-

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim and seraphim, To sing his praise.

Safely through an - oth - er week, God has brought us on our way ; Let us now a blessing seek,

6 6 5 4 # 6 8 7 6 6 4 #

Waiting in his courts to - day ; Day of all the week the best, Emblem of e - ter - nal rest.

6 6 5 4 3 6 6 5 6 6 5 6 6 5 4 3

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

Saviour, hide, Till the storm of life is past. Safe into thy haven guide, O receive, O receive, O receive my soul at last.

Children of the heavenly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways!

♩ 84.

BERNICE. Sevens.

Handel.

Andante é sempre piano.

Hark! my soul, it is the Lord, 'Tis thy Saviour, hear his word! Jesus speaks and speaks to thee, "Say, poor sinner, lov'st thou me?"

Light of life, se - raph - ic fire, Ev' - ry faint-ing soul in - spire ! Love divine, thy-self impart,

Shine in ev'ry drooping heart ! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire !

Moderato.

Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,

6 8 7 6 3 7 5 6 6 3 6 4 5 6 6 6 5

With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.

P. F. P. F.

6 4 7 6 7 6 3 6 6 6 7 4 3 6 6 6 7

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die!

6 6 5 3 6 4 3 6 6 5 7 5 - # 6 6 6 5 7 6 6 7

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev'ry joy, Let thy praise our tongues employ!

6 6 7 6 7 6 6 # 6 6 4 3 6 6 5 4 3 6 4 3 6 7 6 7

When, my Saviour, shall I be, Per - fect - ly resign'd to thee, Poor and vile in my own eyes, On - ly in thy wisdom wise.

5 6 5 6 6 6 6 8 7 6 6 4 3 6 5 6 6 6 7 5 6 4 3 6 5 6 5 7 5 6 6 8 7

♩ 72.

SICILIAN HYMN. 7, or 8 & 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace ! Streams of mercy, never ceasing, Call for songs of loudest praise.

5 6 5 5 6 5 6 8 7 6 6 4 3 6 8 7 7 8 7 6 5 6 5 6 6 8 7

While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

Fixt in an e - ter - nal state, They have done with all below ; We a little longer wait, But how little none can know.

Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,

7 5 4 6- 7 5 6 7 6 7 4 3 6 4 3 #6 3 #

Let them fill and cheer my soul! Let them fill and cheer my soul!

1 6 #6 3 6 5 6 5 6 5 4 3 #6 3

Tutti.

Ho - ly Father, God of love, Look with mercy from a - bove, Look with mercy from above!

Tutti.

7 5 4 6 7 5 6 7 8 7 3 3 3 6 6 6 7

80.

WORTHING. 8's & 7's.

Scholz.

Glorious things of thee are spoken, Zion, City of our God; He whose word cannot be broken, Form'd thee for his own abode.

4 3 6 5 6 7 8 6 3 6 5 6 7 4 3 8 7 6 5 6 4 6 6 6 4 5 3 6 5 6 4 3

Lord! we come before thee now, At thy feet we humbly bow; O! do not our suit disdain; Shall we seek thee, Lord, in vain?

♩ 66.

ALSEN. 7, or 8 & 7.

F. L. Abel.

Largo.

Sov'reign Ruler of the skies, Ever gracious, ever wise, All my times are in thy hand, All events at thy command.

Morning breaks upon the tomb, Jesus dissipates its gloom! Day of triumph through the skies—See, the glorious Saviour rise!

With my heart's sincere intention, Lord, my pray'r shall be preferr'd; I will make melodious mention, Of the wonders of thy word.

Largo Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help de - rives.

There my ho - ly Re - fuge lives. There my ho - ly Re - fuge lives.

High in yonder realms of light, Far above these lower skies, Fair and ex - quis - ite - ly bright, Heav'n's unfading mansions rise.

4 3 6 7 -3 4 6 6 6 6 5 6 5 6 7 -3 #6 6 #6 6 5 6 7

Built of pure and massy gold, Strong and du - ra - ble are they ; Deck'd with gems of worth untold, Subjected to no decay.

4 6 6 6 4 3 7 4 3 6 5 6 3 6 7 6 5 6 5 6 6 7 -3 6 6 6 6 6 7

NORWICH. Sevens.

1. Gently glides the stream of life, Oft along the flow'ry vale ; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ever varied flood, Always rolling to its sea ; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

Below the second staff, the following figures are written: # 6 6 7 6 6 7 8 7 6 # 6 6 6 7

MESSINA. 8's & 7's, or 7's.

L. Kozeluch.

Lovely is the face of nature, Deck'd with spring's unfolding flow'rs, While the sun shows ev'ry feature, Smiling thro' descending show'rs.

Below the third staff, the following figures are written: 7 6 6 5 6 6 5 6 5 6 6 5 6 6 5 6 6 7

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

Morning breaks upon the tomb, Jesus dissipates the gloom! Day of triumph thro' the skies—See, the glorious Saviour rise!

♭5 6 5 8 7 6 5 8 7 7 6 6 6 5 6 4 3 6 5 8 7

72.

Dolce é Sostenuto.

REUBENS. 8 & 7.

Paesiello.

1. When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

2. So my bosom comforts languish, Like a lil - ly over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.

7 6 6 7 6 6 6 8 7 6 6 6 6 7

Lo! he comes with clouds, de - scend - ing, Once for favour'd sin - ners slain,

Thousand, thousand saints at - tend - ing, Swell the triumph of his train.—

8 7 6 5 6 4 5 6 8 6 5 6 5 4 3

Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah! Je - sus now shall ever reign.

Solo.

Tutti. F.

6 8 7

Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!

Figured Bass: 3 5 5 6 / 4 3 4 / 2 / 6 / 7 - / 6 5 / 4 3 / 3 6 # 6 3 / 6 5 / 7 6 / 6 5 / 4 # / # 4 2 # 6 3 / 7 / 4 6 / 4 3 / 7 / # 6 / 6 6 / 3 4 / 6 6 / 6 8 7

Praise the Lord, the great Creator, Bounteous source of ev'ry joy: Praise him all ye works of nature: Let his praise our tongues employ!

Figured Bass: 4 / 3 / 6 / 6 / 6 / 6 3 - / # - / 6 - / 6 5 7 / 4 # - / # 6 4 3 / 6 6 / 6 - 6 7 / 5 4 / 3 - / 6 # 6 3 / 6 - / 6 7 5

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See, it rends the rocks a - sun - der,

8 7 8 7 6 5 6 # 6 6 8 7 7 4 3 # 7 8 6

Perdendosi. A tempo. Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.

Perdendosi. A tempo.

5 3 6 # 6 3 6 6 5 7 6 5 4 3 6 5 4 3 # 4 6 6 8 7

DANBURY. C. M.

Awake, ye saints, and raise your eyes, And raise your voices high; Awake, and praise that sov'reign love, That shows sal-ta-tion nigh.

6 6 5 6 5 6 6 6 7 6 6 5 4 6 6 7

LITCHFIELD. C. M.

Ye hearts with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry mortal charm, A Saviour's voice to hear.

6 6 7 6 6 7 6 6 6 5 6 6 6 7 6 7

Gently, oh Lord, gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

6 4 3 5 5 6 6 4 3 6 6 6 5 6 8 7 4 3 6 4 5 6 6 6 4 7 5 6 6 5 6 4 7

Oh! re-fresh us with thy blessing: Oh! re-fresh us with thy grace—Oh! re-fresh us—Oh! re-fresh us—Oh! re-fresh us with thy grace.

5 6 5 6 6 5 6 5 6 4 3 6 8 7 5 6 4 3 6 5 6 6 4 7

Lord, in mer-cy, oh! pro- tect us! Keep, oh! keep us thro' the day! Thou a- lone canst on- ly save us;

Un- to Thee we sing and pray. Lord, in mer- cy, oh! pro- tect us! Keep, oh! keep us thro' the day!

The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The tempo/mood is marked 'Affettuoso'. The piano part includes figured bass notation below the staff.

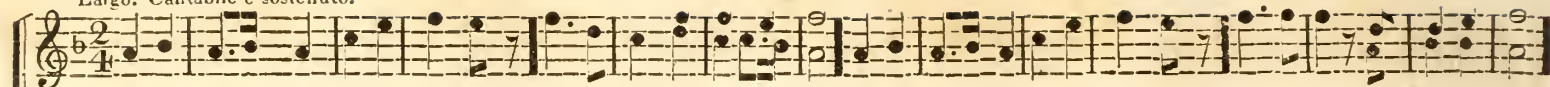
Lord, dismiss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love pos - sess - ing,

6 7 6 5 6 6 7 4 6 6 4 3

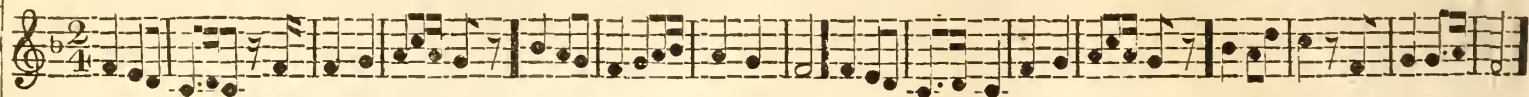
Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us! Trav'ling thro' this wil - der - ness!

6 6 5 6 6 7 6 5 6 6 7 6 6 6 7

Largo. Cantabile é sostenuto.

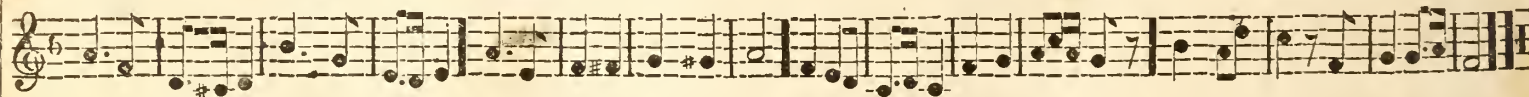
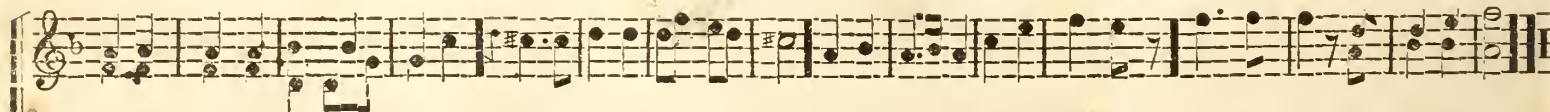
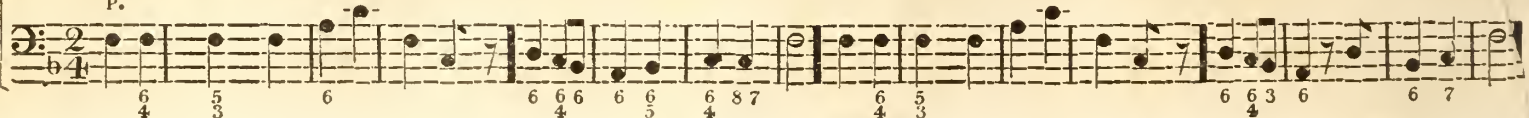


P.



See the leaves, around us falling, Dry and wither'd to the ground ! Thus to thoughtless mortals calling, In a sad and solemn sound—

P.



“ Sons of Adam, (once in Eden, “ When like us, he blighted fell,) “ Hear the lecture we are reading, “ ’Tis, a - las ! the truth we tell ! ”



Rise, my soul, stretch out thy wings, Thy better portion trace ; Rise from tran - si - to - ry things, Tow'rd's heav'n thy native place.

Fingerings: 6, 3, 6, 6, 5, 6, 3, 6, 3, 6, 5, 6, 3

2d Treble. P. Alto. F.

Sun and moon and stars decay, Time shall soon this earth remove ; Rise, my soul, and haste away, To seats prepar'd above.

P. F. P. F.

Fingerings: 6, 3, 6, 6, 6, 6, 6, 7

Andante é dolce.

See from Zion's sacred mountain, Streams of liv - ing water flow ! God has open'd there a fountain,

6 5 4 3 6 7 3 5 7 3 6 6 8 7 5 8 7 5 6 6 5 6 7 = 3 6 5 4 3 6 7 3 5 7 3 6 6 8 7

This sup - plies the plains be - low. They are blessed— They are blessed, Who its sovereign

P. Solo. Blessd, Tutti. Solo. Blessd, Tutti. P. Solo.

5 8 7 5 6 6 5 6 7 5 = 3 6 7 6 7 5 = 3 6 7 5 =

Tutti. F.

virtue know, They are blessed— They are blessed, Who its sov'reign virtue know.

Tutti. F.

6 7 6 5 6 5 4 3 5 7 3 6 4 8 7 5 8 7 5 6 6 5 4 5 3

CONCORD. 8's & 7's, or 7's.

Praise the Lord, the great Creator, Bounteous source of ev'ry joy : Praise him all ye works of nature : Let his praise our tongues employ !

6 8 7 4 3 6 6 6 6 4 3 6 4 6 7

Andante.

Guide me, O thou great Jehovah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'rful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Tasto.

6 6 8 7 6 7 7 6 6 8 7

♩ 72.

EDYFIELD.

Sevens.

C. L. Latrobe.

Lord! submissive make us go, Gladly leaving all below; Only Thou our Leader be, And we still will follow Thee.

6 6 4 3 6 6 4 3 6 7 6 4 3 4 3 6 6 6 7

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, A - bove the

6 6 3 6 4 6 6 5 3 6 6 4 5 4 6 5 6

starry frame. Your voices raise, Ye cher - u - bin And ser - a - phim, To sing his praise.

6 4 6 3 6 6 6 6 6 6 6 5 3 6 4 3

Largo Expressivo.

Solo. Tutti. Solo.

When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind Fore-runner sooth my fears,

Solo. Tutti. Solo.

Organ. Voice. 7 6 5 7 6 4 8 7 Organ.

Tutti. F.

Light me thro' the darksome way! Light me thro' the darksome way! Break the shadows, break the shadows,

Tutti. F.

Voice. 6

WICKLOW. Continued.

219

U-h - er in e - ter - nal day. Sym.

6 4 6 3 6 7 6 7

84.

GOSHEN. Eights.

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise !

4 3 6 4 3 6 4 3 5 7 6 6 4 3 6 5 4 3 4 3 6 4 3 6 - 8 7 5 3 6 6 6 6 8 7

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a dor - a - ble name.

6 6 4 8 7 6 4 2 6 4 6 5 - 4 3 6 6 6 5 5 6 5 4 3 6 6 8 7

1. The winter is over and gone: The thrush whistles sweet on the spray. The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Shall every creature around, Their voices in concert unite, And I the most favour'd be-found, In praising to take less delight?

3 5 4 3 3 5 6 7 5 3 6 5 #6 6 6 6 7 5 # 4 3 6 6 6 6 5 4 3 6 6 6 6 8 7 6 5 4 3

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

Christ our Lord is ris'n to-day, Hal - - - le - lu - jah, Sons of men and angels say, Hal - - - le - lu - jah,

6 6 6 5 4 3 4 3 6 5 6 4 6 6 4 8 7 6 6 5 6 4 6 5 4 3 4 3 6 5 6 4 6 6 8 7

Raise your songs and triumphs high, Hal - - - le - lu - jah, Sing, ye heav'ns, and earth reply, Hal - - - le - lu - jah.

6 - 6 4 3 # 6 4 3 6 5 # 6 4 3 6 4 8 7 4 2 6 6 6 5 4 3 6 4 3 6 4 3 6 6 6 4 5 7

The Lord is our shepherd, our guardian, and guide, What - ev - er we want he will kindly provide. To sheep of his

6 5 4 3 6 5 4 3 # 6 3 3 # 6 3 6 7 6 4 3

pasture his mercies abound. His care and protection, His care and protection, His care and protection his flock will surround.

Solo. P. Tutti. F.

6 3 6 6 4 3 6 # 6 3 4 2 6 6 6 7 6 4 3

Affettuoso.

The day is far spent, the evening is nigh, When we must lay down the body and die.

Figured bass notation for the first system:

7 6 5 8 7 6 6 5 7 6 5 8 7 6 6 5

5 4 # 6 5 4 # 5 4 # 6 5 4 3

fz Great God, we sur - ren - der our dust to thy care ; But, oh ! for the summons our spirit prepare.

Figured bass notation for the second system:

6 5 6 5 5 8 7 6 5 # 6 # 6 3 5 6 6 6 8 7

4 3 6 5 5 6 5 4 # 4 4 3 2 4 3 4 #

Behold ! the Judge descends, his guards are nigh : Tempest and fire attend him down the sky. Heav'n, earth, and hell draw near ; let all things come,

4 3 6 4 3 6 6 4 3 6 6 5 6 6 4 5 7 6 6 3 6 6 5 6 8 7 6 5 4 #

To hear his justice and the sinner's doom ! " But gather first my saints," (the Judge commands,) " Bring them, ye angels, from their distant lands !"

6 3 6 6 6 8 7 6 7 6 4 3 6 6 6 6 6 4 3 6 6 5 7

Not to our names, thou only just and true, Not to our worthless names is glory due ; Thy pow'r and grace, thy truth and justice claim,

7 7 $\frac{4}{3}$ 6 6 $\frac{5}{3}$ 6 $\frac{\sharp 6}{4 3}$

Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "Where is your God?"

$\frac{5}{3}$ 6 $\frac{4}{3}$ $\frac{6}{5}$ 7 $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{5}{4}$ $\frac{6}{3}$ 6 $\frac{6}{4}$ 7 $\frac{6}{5}$ 6 $\frac{4}{3}$ 6 6 $\frac{8}{7}$

Lo! he comes with clouds de - scend - ing, Once for favour'd sinners slain; Thousand, thousand saints at - tend - ing,

Swell the triumph o' his train. Hal - le - lu - jah! Hal - le - lu - jah! God appears on earth to reign.

Maestoso.

Oh! praise ye the Lord, pre - pare a new song! And let all his saints in full concert join!

6 6 3 6 6 6 0 3 6 5

With voices u - nit - ed, the anthem prolong, And shew forth his praises in mu - sic di - vine.

7 7 6 5 6 7 4 6 6 3 6 7

Maestoso.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing;

6 6 5 6 5 7 6 #6 4 3 6 6 7 #

In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!

#6 4 3 6 6 #6 4 3 6 4 3 6 5 7

I sing the mighty pow'r of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.

8 3 3 3 3 3 3 6 6 7 6 - 5 4 3 6 6 7

I sing the wisdom that ordain'd, The sun to rule the day, The moon shines full at his command, And all the stars obey.

8 = 7 = 6 = 5 T. S. 7 6 5 6 5 6 6 7

Alto ad lib.

Come, saints, and a - dore him: come bow at his feet! Oh! give him the glory, the praise that is meet!

Let joyful ho - san - nas un - ceas-ing a - rise, And join the full chorus that gladdens the skies.

The musical score is written for voice and piano. It consists of two systems of four staves each. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes the vocal melody and piano accompaniment for the first line of lyrics. The second system continues the melody and accompaniment for the second line of lyrics. The piano part includes various fingering and articulation markings, such as slurs, accents, and specific finger numbers (e.g., 6, 4, 3, 7, 5, 6, 4, 3, 7, 6, 5, 4, 3, 6, 4, 3, 5, 7, 4).

Glory to God on high, Let earth and skies reply, Praise ye his name ! His love and grace adore, Who all our sorrows bore ! Sing aloud,

Tasto. *P.* *Cres.*

6 — 6 6 5 6 6 # 3 6 5 # 6 6

evermore, Worthy the Lamb !— Worthy the Lamb !— Worthy the Lamb ! Sing aloud, evermore, Worthy the Lamb !

F. *F.*

6 7 3 6 6 5 6 3 3 3 3 3 3 # 6 # 3 3 3 3 3 3 6 6 7 5 6 6 5

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days!

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want, he will kind - ly provide,

7 6 6 5 6 7 6 6 4 7

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will surround.

7 7 5 6 7 7 7 5 6 7

Thou only Sov'reign of my heart, My refuge, my al-migh-ty friend ; And can my

6 6 5 6 6 5 7 6 6 4 5 7 6 *

soul from thee de-part, On whom a-lone my hopes de-pend ? On whom a-lone my hopes de-pend ?

6 6 5 7 6 6 6 6 6 * 6 8 7 5 * 6 5 2 7

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

Happy the church, thou sacred place, The seat of thy Cre-a-tor's grace: Thy holy courts are his abode, Thou earthly palace of our God.

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with maj - es-

6 5 6 6 6 6 5 7 6 6 #

3 4 3 2

ty di - vine. What pomp, what glo - ry, Lord, are thine! What pomp, what glory, Lord, are thine!

P. F. P. F.

6 7 5 6 6 5 5 6 6 8 7

4 # 4 3

NAZARETH. L. M.

Return, my soul, and sweetly rest, On thy Almighty Father's breast; The bounties of his grace adore, And count his wond'rous mercies o'er.

6 4 3 8 7 6 8 7 6 4 8 7 4 3 6 4 2 6 4 3 7 6 4 6 6 4 8 7

76.

BRAMCOATE. L. M.

Awake, my tongue, thy tribute bring, To him, who gave thee pow'r to sing; Praise him, who is all praise above, The source of wisdom and of love.

6 7 6 8 7 6 6 4 3 6 7 6 4 2 6 6 6 8 7

Sal - va - tion is for - ev - er nigh The souls that fear and love the Lord ; And grace, de - scend - ing

From on high, Fresh hopes of glo - ry shall af - ford. Fresh hopes of glo - ry shall af - ford.

P. *Cres.* *P.* *Cres.* *F.* *F.* *Tasto.*

Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise :

But, O, what tongue can speak his fame ! What mor - tal verse can reach the theme.

Jehovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the sight.

6 4 6 6 5 6 4 6 6 4 6 6 5

Sing to the Lord with joyful voice; Let ev'ry land his name adore; Let earth, with one united voice, Resound his praise from shore to shore.

5 6 6 6 5 6 6 4 6 4 3 5 6 6 6 8 7 6 6 5

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zion's God, Who heav'n and earth has made.

♩ 66. WEIMAR. L. M. German Tune; "Wer nur den lieben Gott lässt walten." Christian Newmark, 1660.

Thro' ev'ry age, eter-nal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

6 6 5 # # 8 7 7 8 7 8 7 5 6 6 8 7
3 4 4 #

Ye sons of men, with joy re - cord, The various wonders of the Lord;

And let his pow'r and good - ness sound, Thro' all your tribes the earth a - round.

Father of all! omniscient Mind! Thy wisdom who can couprehend? Its highest point what eye can find?

6 6 6 5 6 6 8 7 6 6 4 3

Or to its lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend.

4 6 4 3 6 6 7 8 7 6 5 4 3 6 3 6 6 8 7

O Thou, that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

6 8 7 6 6 5 6 - # 6 3 6 6 5 6 8 7 6 6 5

Come let us join our cheerful songs With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one. But all their joys are one.

6 5 6 6 5 6 5 6 3 7 6 6 5 Voice or Organ. 6 - 3 6 9 8 6 8 7

St. CECILIA. C. M.

Give to the Lord, ye sons of men, Give ye with one accord, All praise and honour, might and strength, Un - to the living Lord.

Counter.

Treble.

6 6 7 7 6 5 3- 6- 6 6 6 6 8 7 4- 6 5 6 6 7 6 7 4 3

84.

CANTON. C. M.

When all thy mercies, O my God, My rising soul surveys, Trans - port - ed with the view I'm lost, In wonder, love and praise

6 5 7 5 6 3 6 6 5 4 3 6 5 6 4 3 6 5 6 5 6 6 6 6 7

E - ter - nal Father, God of love! Oh! hear a humble suppliant's cry; Bend from thy lofty seat above,

6 6 5 = 6 # 6 4 3 6 6 5 6 4 3 5 6 # 6 4 3 6 6 8 7 6 # 6 7 #

Thy throne of glorious maj - es - ty: Oh! deign to hear my feeble voice, And bid my drooping heart re - joice.

6 # 6 7 6 6 5 = 6 # 6 4 3 6 6 5 6 4 3 5 6 # 6 4 3 6 8 7 #

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff. The music is in common time (C). There are fermatas over the notes 'Lord' and 'cross'.

I'm not asham'd to own my Lord, Or to de-fend his cause, Maintain the honour of his word, The glo-ry of his cross,

6 3 7 6 6 6 8 7 6 3 7 6 6 4 8 7

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff. The music is in common time (C). There are fermatas over the notes 'God' and 'lost'.

Je-sus, my God! I know his name; His name is all my trust: Nor will he put my soul to shame, Nor let my hope be lost.

6 3 6 6 8 7 6 3 7 6 6 4 8 7

For - ever blessed b the Lord, My Saviour and my Shield: He sends his Spirit with his word, To arm me for the field.

6 4 6 8 7 #6 3 6 5 #6 - 6 - 5 6 8 7

Father of mercies! in thy word, What endless glory shines; For - ev - er be thy name ador'd, For these ce - les - tial fires.

6 7 6 6 7 6 4 3 10 2 8 7 6 5 5 6 6 7

How long wilt thou conceal thy face? My God, how long delay? When wilt thou send thy heav'nly rays To drive my fears away?

6 #6 6 # - 6 7 #6 # - 6 6 8 7 3 6 5 4 3 # 5 6 6 8 7 # -

How long shall my poor lub'ring soul Struggle and toil in vain? Thy word can all my foes control, And ease my raging pain.

5 #6 4 3 6 - #5 3 6 #5 3 # 6 6 8 7 # -

Straight is the way, the door is strait, That leads to joys on high ; 'Tis but a few that find the gate, While crowds mistake, and die.

Your harps, ye trembling saints, Down from the willows take ! Loud to the praise of love di - vine, Bid ev'ry string awake !

CALMAR. S. M.

Gregorian Chant; see Novellos' Evening Service.

My gracious God, how plain, Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.

69.

DARTMOUTH. S. M.

Is this the kind return, And these the thanks we owe, Thus to abuse e - ternal love, Whence all our blessings flow?

Father of all! E - ter - nal mind! In un - cre - at - ed light en-brin'd! Immensely good and great!

6 7
#6 4
3

8 7

8 7
#

6

6

6 4

7

Thy children form'd and blest by Thee, With filial love and homage pay Their homage at thy feet.

6

6

5

8 7
#

6

6

5

6 7
#

6

6

5

8 7

How pleas'd and blest was I To hear the people cry "Come, let us seek—Come, let us seek our God to-day."

6 6 7 6 5 6 6 4 3 6 5 # 5 8 7 5 6 6 5

Yes, with a cheerful zeal, We'll haste to Zi-on's hill, And there our vows—And there our vows and honours pay

6 6 6 4 3 6 4 3 6 2 4 3 6 6 # 6 4 6 7

First system of musical notation for 'QUINCY. Sevens.' It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in G major, 7/8 time. The fourth staff is the basso continuo line, featuring figured bass notation. The lyrics are: 'Holy wonder heavenly grace, Come, inspire our humble lays— Come, inspire our humble lays;'.

Holy wonder heavenly grace, Come, inspire our humble lays— Come, inspire our humble lays;

Figured bass notation: 6, 3, 6, 6, 6/4, 3, 6, 5, 8 7.

Second system of musical notation for 'QUINCY. Sevens.' It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in G major, 7/8 time. The fourth staff is the basso continuo line, featuring figured bass notation. The lyrics are: 'While the Saviour's love we sing, Whence our hopes and comforts spring—Whence our hopes and comforts spring.'.

While the Saviour's love we sing, Whence our hopes and comforts spring—Whence our hopes and comforts spring.

Figured bass notation: 6, 4 3, 4, 7, 6, 5 6, 6, 6, 6, 6.

May the grace of, Christ our Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above!

Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

To God, the Father's throne, Per - pet - ual honours rise, Glo - ry to God the Son, To God the

6 $\frac{4}{3}$ $\frac{4}{3}$ $\frac{8}{4}$ $\frac{7}{4}$ 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ 6 6 6 $\frac{4}{3}$ $\frac{6}{4}$ $\frac{4}{3}$

Spir - it praise: And while our lips their trib - ute bring, Our faith a - dore the name we sing!

6 $\frac{6}{4}$ 7 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{6}{4}$ $\frac{5}{4}$ 6 $\frac{4}{3}$ 6 $\frac{6}{4}$ 7

CLINTON. L. M.

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord ;

7 6 6 5 8 7 6 6 4 2 6 9 8 6 5

4 5 4 2 6 7 6 4 5

Detailed description: This system contains the first two staves of the hymn. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the staves. The first staff has a fermata over the first measure. The second staff has a fermata over the last measure. The bottom staff has a fermata over the last measure. The bottom staff has a 7/4 time signature at the beginning and a 6/5 time signature at the end.

And grace, de - scending from on high, Fresh hopes of glo - ry shall af - ford.

6 4 7 5 6 5 3 3 6 6 6 4 7

Detailed description: This system contains the next two staves of the hymn. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the staves. The first staff has a fermata over the first measure. The second staff has a fermata over the last measure. The bottom staff has a fermata over the last measure. The bottom staff has a 6/4 time signature at the beginning and a 7/4 time signature at the end.

Thee will I thank, and day by day Form to thy praise the joyful lay ;

From morn to eve the song ex - tend, Thee boast my Father, Thee my friend.

MARIETTA. L. M.

Happy the church, thou sacred place, The seat of thy Cre - a - tor's grace;

4 3 6 6 6 6 6 4 3 6 6 5 6 6 6 4 7 #

Second Treble. Alto.

Thine ho - ly courts are his a - bode, Thou earthly palace of our God.

6 3 6 6 7 6 3 4 3

Second Treble.

My Shep - herd will sup - ply my need, Je - ho - vah is his name;

In pastures fresh he makes me feed, Be - side the living stream—Be - side the liv - ing stream.

PADDINGTON. S. M.

Come, Holy Spirit, come; Let thy bright beams arise: Dispel the sorrow from our minds, The darkness from our eyes.

6 6/4 7 6 5/4 6 6 4/3 6 5 6 6/4 8 7

Tenor. Mod. Maestoso. Sosten.

ANTHEM. From Ps. 66 and 134.

Handel.

O praise the Lord with one consent, O praise the Lord with one consent, And magnify his name. Praise the Lord with one consent.

5/4 6 5 6/5 5/4 6 5 6/5 6 6

ANTHEM. Continued.

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sent, and mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

sent, and mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

5 5 6 7 5 4 3 6 7 6 5 3 3 3 5 4 5 7 5 6 7 5 5

Tenor.

2d Treble.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, Sym. O be joyful in God, all ye

Air. Allegro. Staccato. Forte. Sym. Sym.

6 6 6 6 6 8-5- 6 6 6 6

lands, O be joyful in God, all ye lands, make his praise glo - rious. O be joyful in God, all ye lands, in God all ye

lands, in God all ye lands, in God all ye lands, O be joyful in God all ye lands, Make his praise glo - rious.

lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

6 6 6 6 3 4 5 5 Org 6 6 4 4 6 6 4 6 6

6 3 3 3 6 - 5 - 6 5 6 5 6 6 5 5

Voice.

Be - fore Je - ho - vah's awful throne, Ye nations bow with sa - cred joy! Know that the Lord is

6 3 5 6 3 9 8 6 5 7 6 4 3 6 3

God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - - stroy.

5 6 7 6 5 7

Trio.

P. His sov' - reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like

P.

wand'ring sheep we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

Tutti. F.

We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voic - - es raise ; And

Tutti. F.

9 7 6

earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall

Unison.

Unis.

6 8 7 3 8 7 6 5 7 3
5 3 5 4 5 4 3 5 4 3 5 4 3
3 3 4 3 5 4 3 3

fill thy courts with sounding praise, Shall fill, shall fill thy courts with sound - ing praise.

Unison.

5 3 5 6 6 7 6 6 5 6 6 4 8 7

Wide! wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty, thy love;

Unison. Unison.

6 4 7 5 6 4 5

First system of musical notation. It consists of four staves. The top three staves are treble clefs with a key signature of one sharp (F#). The bottom staff is a bass clef. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are: "Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to".

6 3 6 4 3 6 7 5 6 3 6 3 6 3 5 5 8 7

Second system of musical notation. It consists of four staves. The top three staves are treble clefs with a key signature of one sharp (F#). The bottom staff is a bass clef. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are: "move, When roll - ing years shall cease to move. When roll - ing years shall cease to move.".

6 7 6 5 6 7 6 5 5 3 3 3 6 6 6 8 7

Larghetto.

P.

The voice of free grace cries escape to the mountain! For all that believe Christ hath open'd a fountain, For sin and uncleanness, and

6 4 3 6 5 3 6 5 3 5 6 4 3 5 6 4 3

ev - ry transgression: His blood flows so freely, in streams of salvation, His blood flows so freely, in streams of salvation.

5 5 3 5 6 3 5 3 4 5 3 6 5 3 4 3 6 5 3 4 3 7 5 7 3

SCOTLAND.

Continued.

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CHORUS.

Hal - le - lu - jah! to the Lamb, who has bought us a pardon! We'll praise him a - gain, when we

pass over Jordan. We'll praise him a - gain, When we pass over Jordan.

FUGE. Moderato.

Let Zion and her sons re - - joice, Behold the promis'd hour ;

Let Zion and her sons re - joice, Her God hath

Let Zi - on and her sons re - joice, Be - hold the promis'd hour ; Her God hath heard her

Let Zion and her sons, her sons re - joice, Behold the promis'd hour, the promis'd hour ;

6 4 3 — 6 3 7 6 6 5 4 3 6 5 — 6 5 6 — 7 7

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex - alt his pow'r, And will exalt his pow'r, And will exalt his pow'r.

mourning voice, Her God hath heard her mourning voice,

Her God hath heard her mourning voice, her mourning voice,

5 — 6 6 7 3 — 5 6 3 6 6 5 6 4 3 6 6 6 5 6 6 7 4

THE DYING CHRISTIAN.

Harwood.

Largo. Second Treble.

Musical score for the hymn "Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!—". The score is in common time (C) and B-flat major (two flats). It features three staves: a vocal melody (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are written below the piano staff. The score includes dynamic markings like *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The piece concludes with a double bar line.

The Dying Song
 Thomas Moore

Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!

DYING CHRISTIAN. Continued.

Allegro. Tenor.

P. Hark! Hark! Hark! Hark! P. Hark! they whisper, an - gels say, they whisper, an - gels say, they whisper, they whisper, angels say—

Hark! Hark! Hark! Hark! Hark! Hark!

Second Treble.

P. 2d Treble. F. Alto. P. "Sister spirit come a - way!" "Sister spi - rit come a - way!" What is this absorbs me quite,

P. F. P.

6 6 6 5 7 7 6 5 4 3

DYING CHRISTIAN. Continued.

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steals my senses, shuts my sight, Drowns my spirits, Draws my breath? Tell me, my soul, can this be death?

6 5 4 3 = 6 4 = 5 3 = 6 5 4 3 6 5 4 3 7 4 6 3 = 6 5 = 6 5 4 3 = 6 4 = 5 3 = 6 5 4 3 6 5

88. Andante.

Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens

F. P. P. F. P. P.

3 6 6 4 5 6 4 3 6 6 4 5 = 3 6 6

Coda Spiritu.

on my eyes! My ears with sounds se - raph - ic & ring! Lend, lend your wings! I

4 3 6 5 6 4 3 3 2 6 5 6 3 5 7 2

mount, I fly, O grave, where is thy vic - to - ry? O grave, where is thy vic - to - ry? O death, where is thy sting?

6 3 4 3 3 6 6 3 6 6 3 6 6 3 6

DYING CHRISTIAN. Continued.

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O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings! I mount, I fly, O

6 3 $\frac{4}{3}$ 3 — Unison. 6 4 = $\frac{5}{3}$

Detailed description: This block contains the first system of a musical score. It features four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef, also with a key signature of one flat. The music is written in a common time signature. The lyrics are printed below the staves. At the end of the system, there are numerical figures: '6 3 4/3 3' followed by a line and the word 'Unison.', and then '6 4 = 5/3'.

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O

$\flat \frac{6}{5}$ $\flat \frac{6}{5}$ 6 3

Detailed description: This block contains the second system of the musical score. It continues with four staves in the same key and time signature as the first system. The lyrics continue across the staves. At the end of the system, there are numerical figures: 'b 6/5 b 6/5 6 3'.

death, where is thy sting? Lend, lend your wings! I mount, - - - I fly, O grave, where is thy

Adagio. 66.

vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,

Cres. Alto. F. Cres.

Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - men.

8 3 3 6 6 5 8 3 3 6 6 8 7 7 6 8 7

H. & H. 36

ANTHEM.

Rev. Mr. Mason.

Maestoso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

4 3 6 4 7 9 8 4 3 5 3 6 4 3 6 9 8 6 4 7 4 3

Solo. P. Solo. P.

Thou that art the author, Thou that art the author, thou that art the giver of all good things;

Solo. P. Solo. P.

5 3 6 4 5 3 6 4 = 5 = 6 5 4 3

CHORUS.

F. Chorus. P.

Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-

Solo. P. F. Chorus.

F. Chorus. Solo. P. F. Chorus. P.

8 5 6 6 4 3 4 3 3 9 8 6 5

F. P. Solo.

li - gion. Lord of all pow'r and might, nourish us in all good - ness,

P. Solo. P. Solo.

9 8 4 3 6 7 9 8 5 6 5 6 8 7 6 5 3 5 6 7 8 7

4 3 4 3 4 3 5 6 3 4 6 5 4 3 5 6 7 6 5

Solo.

Chorus, F. Solo. Second Treble. Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mer - cy, Keep us, Keep us,

Chorus, F. Solo. Keep us,

Organ.

Solo. Voice.

F. Chorus. Solo. P. Chorus, F. F.F.

Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! Amen! A - men.

F. Chorus. Solo. P. Chorus, F. F.F.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are: "O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give". Above the second staff, the text "Second Treble. Sol" is written. Above the third staff, the text "Tutti. Alto." is written. Below the bottom staff, the text "Voice." is written. Below the bottom staff, the text "Organ." is written. Below the bottom staff, the text "Tutti." is written. Below the bottom staff, the text "Voice." is written.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are: "thanks, give thanks, un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord, give". Above the second staff, the text "Second Treble. Solo." is written. Above the third staff, the text "Tutti. Alto." is written. Below the bottom staff, the text "Voice." is written. Below the bottom staff, the text "Organ." is written. Below the bottom staff, the text "Tutti." is written. Below the bottom staff, the text "Voice." is written.

Second Treble. Solo. Tutti. Alto. Solo. Second Treble.

for he is good, for he is good, is good, for his mercy en - dur-eth for - ever, his mercy en - dureth, his

Solo. Tutti. Voice. Organ.

6 6 6 5 4 3 2 1 6 7 6 4 7 6

Tutti. Alto.

mercy en - dureth for - ever, his mercy en - dur-eth for - ever, A - men. A - men.

Tutti. Voice. Organ.

6 5 6 6 5 3 4 6 7 6 4 7 6

Blessed, blessed be thou, Lord God of Is - ra - el, our Father, Blessed, blessed be thou, Lord

6 6 7 6 5 6 4 3 6

God of Is - ra - el, our Father, for ev - er and ev - er, for - ev - er and ev - er, blessed, blessed be thou, Lord

Bless - - - ed, Bless - - - ed,

T. S. 6 4 6

ANTHEM. Continued.

7

Bless - ed for ever and ever,

3

fz for ev - er and ev - er, Bless - ed for ev - er and ever,
God of Is - ra - el our Father, Bless - ed, for ev - er and ev - er, for ev - er and ever,
fz for ev - er and ev - er, Bless - ed for ev - er and ev - er,

Continued.

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Bless - - - ed, for ev - er,

Bless - ed, Blessed art thou, for ev - er and ev - er, for ev - er and ever.

for ev - er and ev - er,

for ev - er, for - ev - er and ev - er, for ev - er,

6 5 4 3

100. Two voices.

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness.

Organ.

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the vic - to - ry,

Voice. 6 $\frac{5}{4}$ $\frac{5}{3}$ 6 6 6

and the maj - es - ty, and vic - to - ry and maj - es - ty Thine, O Lord, thine, O Lord, is the

6 5 3 3 6

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Voice.

T. S.

Organ.

For all that is in the heav'n,

is in the heav'n, in the heav'n and the earth are thine : Thine is the kingdom, thine is the kingdom, O

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

6 5 / 4 3 6— 5 6 / 4 3 6 3— 6 4 / 3 3 7 as head over all.

100. DUET.

Both riches and hon - our come of thee; come of thee, riches and honour come of thee.

7 6 4 / 3 5 6 7 / 4 3 3— 6 4 / 3 5

And thou reignest, thou reignest, thou reignest over all ; and in thine hand, in thine hand is

is pow'r,

T. S. $\begin{smallmatrix} 5 & 7 & 5 \\ 3 & 5 & 3 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$ 3 T. S. 6 $\begin{smallmatrix} 9 \\ 4 \end{smallmatrix}$

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, And in thine hand it is to make great, to make great, and to give strength un - to all.

$\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ 6 6 5 $\begin{smallmatrix} 3 \\ 6 \end{smallmatrix}$ 5 6 7 $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

CHORUS. Presto.

we thank thee, we thank thee, O God, and prai - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - - se thy glo - rious

thank thee, and prai - - - - - se thy glo - rious name, we

we thank thee, and prai - - - - -

6 6

ANTHEM. Continued.

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prai - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - -

name, we thank thee and praise thy name.

thank thee and praise thy name, and praise thy name, and praise thy name,

- - - se thy name, we thank thee, we thank thee, we thank thee, 6 5 4 5 we thank thee and 6

- - se thy name,

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, 5 6 4 2

ANTHEM. Continued.

prai - - - - - se thy glorious name, we thank thee and praise thy glorious
 name, we thank thee, and prai - - - - - se thy glorious
 thank thee, we thank thee, and praise thy glorious
 thank thee, we thank thee, and prai - - - - - se thy glorious name, and prai - - - - - se thy

6 6 6 5

Slow 80.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

6 6 6 7

3/2

Lively.

Organ.

Counter.

Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful, O earth, and be

Tenor.

Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful, O earth, Sing O heav'ns, and be

Voice.

Sing O heav'ns, Sing O heav'ns, and be

6 3. 6 5 #6 6

ANTHEM. Continued.

joy - ful, be joy - ful, O earth, Break forth into singing, O mountains: Sing O

joy - ful, be joy - ful, O earth, Break forth in - to singing, O mountains:

Voice. 8 7 6 5 4 3 Break forth in - to singing, 5 2 6 6 mountains: Organ. 4 2 6

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful, O earth,

be joyful, be joyful O earth, Organ. Voice. 6 8 7 5 6 5 3

be joyful, be joy - ful, O earth, the Lord hath
 be joyful, be joy - ful, O earth, the Lord hath
 For the Lord hath com - fort - ed his people, be joyful, be joy - ful, O earth, Organ. 6

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com - fort - ed his
 comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com - fort - ed his
 the Lord hath com - fort - ed his people, Organ. the Lord hath com - fort - ed his
 Vo. ce.

ANTHEM. Continued.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

6 5 9 8 4 3 6 b7 4 3

CHORUS.

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to

Sing O heav'ns, and be joyful, be joyful O earth, break forth into singing O mountains, break

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to sing - ing O

Sing O heav'ns, and be joyful, be joyful O earth,

6 6

singing, O mountains, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his
 forth in - to singing, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his
 mountains: break forth in - to sing - ing, O moun - tains, the Lord hath comforted, hath comforted his
 break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

5 6 6 6 7 # 3

people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.
 people, he will have mer - cy, he will have mercy on his af - flicted. Amen. Amen.
 people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.
 people, he will have mer-cy, he will have mercy on his af - flicted.

7 5 3 6 7 5 3 4 6 6 5 4 7 3

Solo.

Solo.

Sal - va - tion be - long eth, be - long - eth unto the Lord, and thy blessing, and thy blessing is a -

Org.

Tutti

mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bless -

Tutti.

and thy blessing, thy

6 6 5 4 3 Voice. 6 4 5 3 6 6 5 3

blessing,
 ing, thy blessing is a - mong thy people, And thy blessing, and thy blessing, and thy
 blessing, And thy bless - - - - - ing, thy
 6 5 6 4 3 3 3 6 6 5 and thy

blessing, and thy blessing, and thy
 bless - - - ing, and thy blessing is among thy people, is among thy peo - ple.
 thy
 blessing, and thy blessing, thy 6 4 6 6 7 6 6 5 5 - 4 5

304 ♩ 80. O LORD, WE TRUST IN THEE ALONE. Chorus, from the Oratorio of Joseph. Handel.

Adagio.

alone in thee, alone in thee we trust,
 O Lord, we trust alone in thee, alone in thee, in thee, a - lone, a - lone in thee we trust,
 a - lone in thee, a - lone, alone in thee we trust,
 Organ. Voice.

4 6 6 5 6 5 3 alone, &c. 5 7 6

in thee, O Lord, in thee, O Lord, O Lord, we trust alone in thee.

6 6 6 6 6 6 4 3 6 6 4 3 4 3

Sym.

1st Treble.

I was glad, I was glad, when they said unto me, We will go, we will go, we will go into the

Voice.

Duo. 1st and 2d Trebles.

Duo. 1st and 2d Trebles.

house of the Lord. We will go in - to the house,
ACCOMPT. We will go in - to the house,

CHORUS.

CHORUS.

F. We will go into the house, We will go into the house, into, &c.
 F. into the house of the Lord, We will go, we will go into the house of the Lord, into the house of the Lord.
 F. Voice.

I WAS GLAD, &c. Continued.

Solo. Tutti.

Solo. Second Treble. Tutti. Alto.

Peace be with - in thy walls, Peace be within thy walls, And plenteousness within thy palaces.

Solo. Tutti.

Peace be within thy walls, Peace be within thy walls, Tutti.

Solo. Tutti.

6 - 6 4 3 6 - 6 6 5 7

Detailed description: This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a solo line and a tutti line. The second staff is also a treble clef with a key signature of one flat and a 3/4 time signature, labeled 'Solo. Second Treble.' and 'Tutti. Alto.'. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature, labeled 'Solo.' and 'Tutti.'. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature, labeled 'Solo.' and 'Tutti.'. The lyrics are written below the staves, with some words aligned under specific notes. At the bottom of the system, there are numerical figures: 6 - 6 4 3 6 - 6 6 5 7.

Solo. Second Treble. Tutti. Alto.

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.

6 6 4 7

Detailed description: This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature, labeled 'Solo. Second Treble.' and 'Tutti. Alto.'. The second staff is also a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics continue across the staves. At the bottom of the system, there are numerical figures: 6 6 4 7.

First system of musical notation, consisting of four staves. The first three staves are treble clef, and the fourth is bass clef. The time signature is 3/4. The melody is written in the first staff, and the bass line is in the fourth staff. The lyrics are written below the second staff.

Come sound aloud Jehovah's name, And in his strength rejoice ; When his sal - vation is our theme, Ex - alted be our voice.

Figured bass notation for the bass line:

4 3 6 6 7 4 3 6 6 5 6 7 6 6 6 3 6 5 6 6 6 7

Second system of musical notation, consisting of four staves. The first three staves are treble clef, and the fourth is bass clef. The time signature is 3/4. The melody is written in the first staff, and the bass line is in the fourth staff. The lyrics are written below the second staff.

With thanks approach his awful sight, And psalms of honour sing ; The Lord's a God of boundless night, The whole cre - ation's King.

Figured bass notation for the bass line:

5 6 6 7 7 6 5 6 4 3 8 3 3 5 6 7

Tasto.

SONS OF ZION COME BEFORE HIM.

Nauman.

Alla Marcia.

Sons of Zion come before him, bring the

Voice. come be - fore him,

Sons of Zion come before him, bring the

cymbal, bring the harp, bring the cymbal, bring the harp.

lo! he's seated, he sits in

bring the harp, bring the cymbal, bring the harp.

High in glory lo! he's seated, see the King he sits in

cymbal, bring the harp, bring the cymbal, bring the harp.

lo! he's seated, he sits in

5 3 3 6 6 7

7 6 5 6 5

See the King he sits in state.

state, see the King he sits in state.

Sym.

Sons of Zion come before him, sound the lute and strike the harp, sound the Voice.

See the King he sits in state.

Sym.

Voice.

Tasto.

5 3 3 3 6 6 6 4 4

lute, strike the harp.

Sym.

Sons of Zion come before him, Sound the Voice.

Sym.

Voice.

5 3 7 -

lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp. Sound the lute and harp.

Sound the lute and harp,

lute and strike the harp, sound the lute and strike the harp, strike the harp—strike the harp, strike the harp—

sound the lute and harp, Sym. Voice.

Figured Bass: 7 - 6 6 6 6 4 8 7 6 6 6 6 4 8 7 6

Figured Bass: 8 3 3 3 5 6 4 8 7 8 7 7 -

Ju - bi - la - te, A - men, A - men,

Ju - bi - la - te, A - men, A - men,

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.

Solo.

2. Now, like moon-light waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.

Inst.

Ju - bi - la - te, A - men, A - men.

7 5 6 6 5 4 3

Tutti. F.

Ju - bi - la - te, A - men, A - men.

Solo. P. P.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen.

Tutti. F.

Farther now, now farther stealing, Soft it fades up - on the ear.

Solo. P. P.

Hush! again, like waves retreating, To the shore it dies along.

Tutti. F.

Solo. P. P.

Ju - bi - la - te, A - men, A - men.

4 3 6 7 4 3 6 8 7 5 3 5 6 5 3 5 5 6 6 5 4 3

Sym.
 F.
 Unison.
 P.
 6 6 4 3 6 7 6 4 2 6 6 7 6 6 4 6 6 4 2 6 4 3 6 4 3

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel.

Voice. Sym. Voice. Sym. Voice. Sym. Voice. Sym.

6 6 4 3 6 7 6 4 2 6 6 7 5 3 5 6 4 6 4 3 6 4 3

313

[illegible]

for - ever, forever, ever, ever more, forever, forever, forever, ever ever more,

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more, Sym.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more, Sym.

6 6 6 6 5 6 6 6 6 5 6 4 3

will praise him, will praise him forever, ever more, will praise him, will praise him forever, ever more.

Voice. Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. 5 6 4 5 3 T. S. 5 6 4 5 3

Musical score for "The Resurrection" featuring Soprano, Alto, Tenor, and Bass parts. The score is in 4/4 time with a key signature of one flat (B-flat). The lyrics are: "Unveil thy bosom, faith-ful tomb, Take this new treasure to thy trust; And give these sacred relics room,". The score includes dynamic markings (P., P. Solo., Tutti. P.) and fingerings (6 5 6 4 3 4, 7 6 5 4, 8 7 6 5 4 3, 5 6 4 3 2 1).

Repeat for the 2d and 3d verses.

Repeat for the second and third verses.

Soprano: *P. Solo.* To slumber in the si - lent dust. *Tutti.* And give these sa - cred relics room, To slumber in the si - lent dust.

Alto: *P. Solo.* To slumber in the si - lent dust. *Tutti.* And give these sa - cred relics room, To slumber in the si - lent dust.

Tenor: *P. Solo.* To slumber in the si - lent dust. *Tutti.* And give these sa - cred relics room, To slumber in the si - lent dust.

Bass: *P. Solo.* To slumber in the si - lent dust. *Tutti.* And give these sa - cred relics room, To slumber in the si - lent dust.

Figured Bass:

8 7-6- 5-8- 7 6 5
 4 6 5-4- 3-6 4 5 4 3

6 6 4 3 7- 5- 4 3

V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.

3. So Jesus slept ;—God's dying Son Pass'd thro' the grave, and bless'd the bed ; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

Verse 4th.

Break from his throne, il - lustrious morn ; Attend, O earth ! his sov' - reign word ; Restore thy trust,—a glorious form—

F. *Dim.* *P. Solo.*

F. *Dim.* *P. Solo.*

6 7 6 7 6 7 6 7 6 7

Shall then a-rise, to meet the Lord. Restore thy trust,—a glorious form— Shall then a-rise, to meet the Lord.

F. F. Tutti. *F. F. Tutti.*

6 6 4 6 4 7 3

Lo! my Shepherd is di-vine, How can I want when he is mine, when he is mine.

Sym.

He leadeth me—He leadeth

By the stream that wanders slow, Thro' the meads where flow'rets grow, He leadeth me,

Voice

grow, - - - - - He leadeth me and

He leadeth

Figured Bass: 6 7 3 3 3 3 3 3 6 1 6 4 5 # 6 6 6 4 # 6 4 2 5 6 4

me and there I rest, In peace di - vine - ly blest.

and there I rest, In peace di - vine - ly blest. In love, In love and peace di - vine - ly blest. Sym.

there I rest, In love and peace di - vine - ly blest.

me and there I rest, In peace di - vine - ly blest.

6 3 6 3 6 3 6 6 6 4 5 7 6 2 6 6 4 5

Lo! my

Lo! my Shepherd is divine, How can I want

Voice.

Voice.

6 6 6 6 6 6 6 7 4 6 4 5 6

Lo! my

Shepherd is di-vine, How can I want when he is mine. By - - - the stream that wanders slow, that wanders

when he is mine. By - - - the stream that wanders slow, wan - - - ders

when he is mine. By - - - the stream that wanders slow, that wanders, wanders

Shepherd is di-vine, How can I want when he is mine. By the stream that wanders slow, wanders

3 3 3 3 3 3 3 4 2 6 - 6 - 7 7 7 7 7 6 5 4 3 6 7 6 4

slow, He lead - - - eth me, he leadeth me and

slow, Thro' the meads where flow' - - - rets grow. He lead - - - eth, lead - - - eth me and

slow, He lead - - - eth me, He leadeth me, and there, and

slow, He leadeth me, leadeth me, leadeth me, and

7 - 6 6 6 5 4 6 7 7 7 7 7 7 7 7

there I rest, In love and peace, In love and

there I rest, In love and peace di - vine - ly blest, In love and peace di - vine - ly

there I rest, In love and peace di - vine - ly

6 7 6 5 7 6 5 3 8 3 3 3 3 3

peace.

blest, In love and peace di - vine - ly blest. Sym.

blest,

peace.

7 5 6 6 7 5 8 7 6 5 4 3 2 3 6 6 6 7 6 6 6 4 5 4 3 5

ANTHEM. That I may dwell in the house of the Lord.

323

Recit :

One thing have I de - - sir - ed of the Lord, which I will re - quire,

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "One thing have I de - - sir - ed of the Lord, which I will re - quire,". The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both with a key signature of one sharp and common time. The piano part features a simple harmonic accompaniment with some chords and single notes.

96. Sym. Andante.

The second system also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. It contains the lyrics "One thing have I de - - sir - ed of the Lord, which I will re - quire,". The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both with a key signature of one sharp and a 3/4 time signature. The piano part features a more complex accompaniment with some chords and single notes, and a small "tr" marking above the final note of the right hand.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

Organ. 6 2 6 3 5 3 4 3 6 4 5 6 4 6 5 3 4 5 4 3

Voice. 5 4 3 6 4 5 5 6 4 6 6 5 6 7 5 4 3

dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be -

Organ. 6 6 6 6 6 6 6 7 5 6 8 7 5 4 6 5 4 3 Voice.

ANTHEM.

Continued.

325

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

Lord, and to visit his temple, and to visit his temple. A - men. A - men.

ANTHEM. O Sing unto the Lord.

Dr. John Clark Whitfield.

Allegro.

First system of the musical score. It consists of four staves. The top staff is a vocal line in G major (one flat) and common time, with the lyrics "O sing unto the Lord a new song, a new song." The second staff is a vocal line. The third staff is a piano accompaniment with a "Sym." (Symphony) section. The bottom staff is a bass line with figured bass notation: 6, 7, 6, 5, 6, 6, 8, 7, 6, 6, 6, 7, 5, 4, 5.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with the lyrics "O sing unto the Lord a new song, a new song." The second staff is a vocal line. The third staff is a piano accompaniment with a "Sym." (Symphony) section. The bottom staff is a bass line with figured bass notation: 6, 7, 6, 6, 6, 6, 7, 5, 4, 5, 6, 7, 6, 5, 4, 5, 3.

ANTHEM. Continued.

327

Let the congre - gation of the saints praise him. O sing unto the Lord, the

Let the congregation of the saints praise him. O sing,

Let the congre - gation of the saints praise him. Octaves. O sing unto the Lord, the

Let the congregation of the saints praise him. O sing ³ unto the

Lord a new song, O sing unto the Lord a new song,

O sing a new song.

Lord a new song, O sing unto the Lord a new song. Sym.

7 3 8 5 3 6 5 6
Lord, O sing unto the Lord, unto the Lord a new song.

ANTHEM. Continued.

Let the congregation of the saints praise him, Let the congregation of the

pra - - - - - ise him, Let the congregation of the saints praise him,

Let the congregation of the saints praise him, Voice. pra - - - - -

Organ.

5 3 8 7 5 6 7 5 3 4 5 3 3 6 5 6 7 6 5 4 3 4 5 4 3 6 5 6 7 6 5 4 3 4 5 4 3

saints praise him.

Let the congregation of the saints praise him, the saints praise him, the saints praise him.

ise him.

him, praise him, 6 7 6 8 7 6 8 7 6 8 7

6 5 6 7 6 5 3 6 7 6 8 7 6 8 7

4 3 4 5 4 3

F. CHORUS. Andantino.

P.

F. I have kept the ways of the Lord, And have not wicked-ly de-parted from my God. P. I have

9 6 7 4 3 #5 6 6 6 6 6 5 4 3 6

4 - 5 6 7 4 3 #4 6 5 4 3 6

Sosten.

Cres.

F.

And have not, have not wicked-ly de-parted from my God.

kept the ways of the Lord, And have not wickedly, have not de-part-ed from my God.

And have not, have not wickedly, have not de-part-ed from my God.

And have not wickedly departed from my God.

7 6 5 6 5 7 6 4 9 8 7 6 7

4 4 4 4 4 4 4 4 4 4 4 4 4

ANTHEM. Continued.

P. All his judgments, &c. Cres. be - fore me, be - fore me, P. F.
 All his judgments were be - fore me, were before me, Cres. P. F.
 were be - fore me, be - fore me, And I did
 P. All his judgments, &c. Cres. P. F.
 All his judgments were before me, were be - fore me, were be - fore me, be - fore me, 6 6 6 5 4 3 = #5 - 4 3 4 3 6 5 4 6 4 5 3 = #4 -
 P. And I did not put a - way his statutes, did not put his
 not put a - way his statutes from me, P. And I did not put a - way his statutes from me, did not put his
 P. And I did not put a - way his statutes, did not put his
 6 6 4 6 6 4 #4 4 7 3 4 5 -

Continued.

331

statutes from me, I did not put his statutes from

statutes from me, And I did not put a - way his statutes from me, I did not put from

me, I did not put his statutes from me.

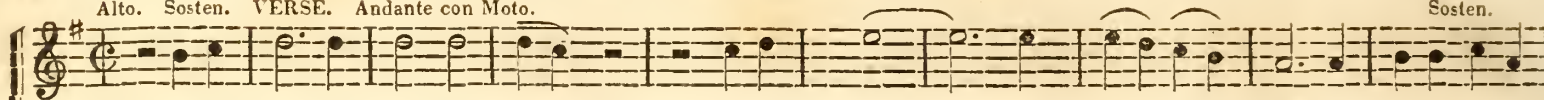
me, and I did not put, did not put his statutes from me, I did not put from me.

me, I did not put from me.

ANTHEM. Continued.

Alto. Sosten. VERSE. Andante con Moto.

Sosten.



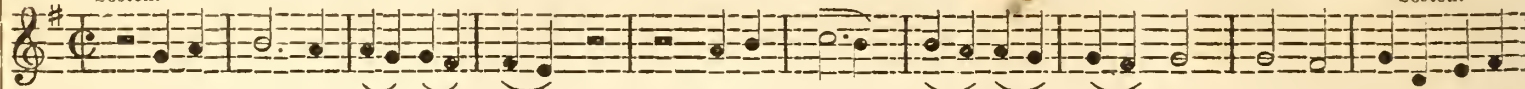
Who is God ex - cept the Lord?

Who is, &c.

is God ex - cept the Lord? Who is a

Sosten.

Sosten.

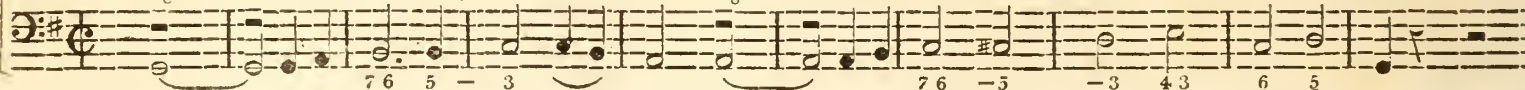


Organ.

Voice.

Who is
Organ.God,
Voice.

who is God ex - cept the Lord?

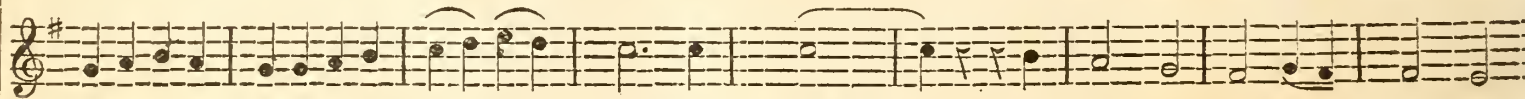


Who is God, &c.

Who is God ex - cept, ex - cept the Lord?

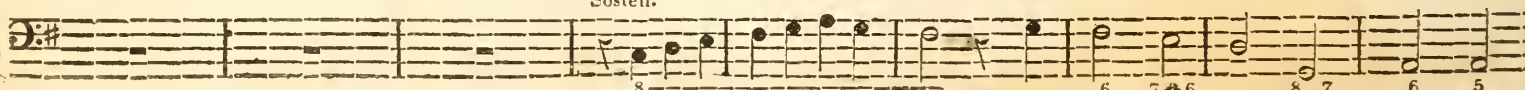


Rock except our God? a Rock ex - cept our God? a Rock ex - cept our God? ex - cept our God? ex - cept our



a Rock - - -

Sosten.



Who is a Rock, &c.

ANTHEM. Continued.

333

God? - - - except our God? who is a Rock ex - cept our God? ex - cept our God? ex -

who is a Rock - - - who is a Rock—

Who is a Rock except our God, - - - Who is a Rock ex - cept our God, except our God - -

8 3 3 3 3 3 # 1/2 6 # 6 5 3 4 2 5 3 6 4 6 6 7 8 7 6 5 10 9 8 7 6 5 4 3 2 1

cept our God? who is - - - a Rock except our God? who is a Rock, a Rock except our God - -

Who is a Rock ex - cept our God? who is a Rock ex - cept our God?

5 4 3 4 4 3 3 3 3 3 4 3 6 5 4 3 3 3 3 3 3 3 4 3 6 6 5 4 8

ANTHEM. Continued.

CHORUS.

104. DUET. Trebles. Píntoso Allegro. Soave.

Who is God ex - cept the Lord? Thy right hand hath holden me up,

F. F. 2d Treble. 1st Treble.

Organ.

6 5 4 3 2 1 6 5 4 3 2 1

DUET. Tenor and Alto.

And thy gentleness hath made me great, And thy gentleness hath made me great.

Alto. Thy right hand hath holden me up,

4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

ANTHEM. Continued.

335

CHORUS.

And thy gentleness hath made me great, and thy gentleness hath made me great. F.

Thy right hand hath holden me up, F.

Figured Bass: #5 -3 6 - 6 5 4 # 5 6 6 6 5 4 3

Voice. 6 5 4 3 6 . # 7 6 5 4 3

And thy gentleness hath made me great, And thy gentleness hath made me great, Soli.

Hath made me great. Duet. Trebles. Hath made me great. Soli.

Figured Bass: 6 5 -3 - 6 6 6 5 3 4 5 7 6 5 # 6 4 3

Organ.

Continued.

F. F.

76. Largo Andante.

H. & H.

WE PRAISE THEE, O GOD.

W. Jackson.

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee, the

Second Treble.

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee, the

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee, the

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee, the

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee, the

Fa - ther ev - er - last - ing, to thee all an - gels cry a - loud, the Heav'ns and all the pow'rs therein, To

Fa - ther ev - er - last - ing, to thee all an - gels cry a - loud, the Heav'ns and all the pow'rs therein, To

Fa - ther ev - er - last - ing, to thee all an - gels cry a - loud, the Heav'ns and all the pow'rs therein,

Fa - ther ev - er - last - ing, to thee all an - gels cry, a - loud, the Heav'ns and all the pow'rs therein,

Fa - ther ev - er - last - ing, to thee all an - gels cry a - loud, the Heav'ns and all the pow'rs therein,

Fa - ther ev - er - last - ing, to thee all an - gels cry a - loud, the Heav'ns and all the pow'rs therein,

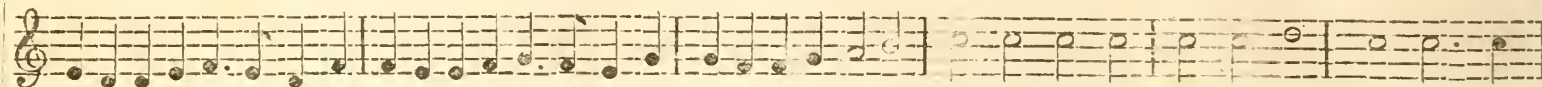
WE PRAISE THEE, O GOD. Continued.

Soli.

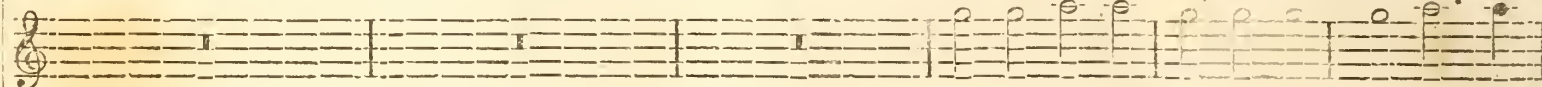
Tutti.



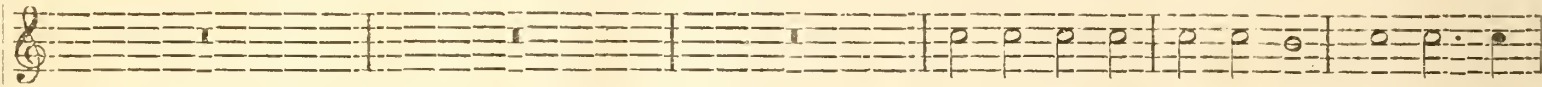
thee - - - Cherubim to thee - - - Seraphim continual - ly do cry, Ho - ly, ho - ly, ho - ly Lord Lord, God of



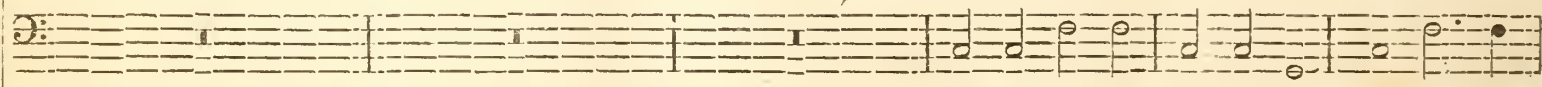
thee - - - Cherubim to thee - - - Seraphim continual - ly do cry - Ho - ly, ho - ly, ho - ly Lord Lord, God of



Ho - ly, ho - ly, ho - ly Lord Lord, God of



Ho - ly, ho - ly, ho - ly Lord Lord, God of

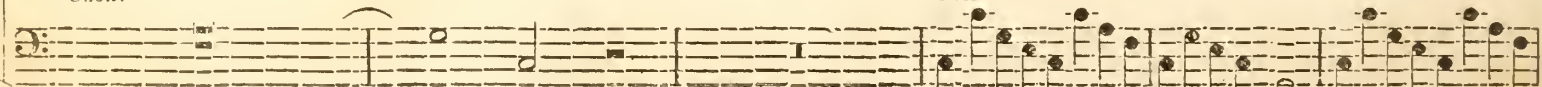


Ho - ly, ho - ly, ho - ly Lord Lord, God of



Choir.

Full.

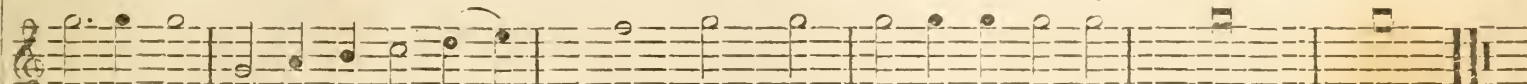




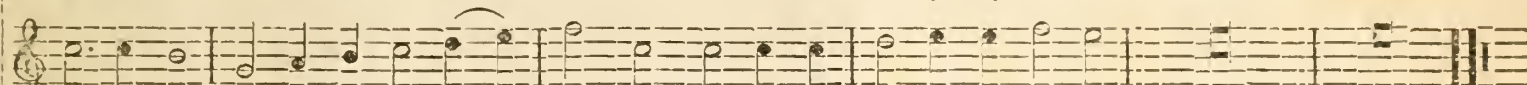
Sab - a - oth, Heav'n and earth are - - full, are full of the Ma - jes - ty of thy Glo - - - - ry.



Sab - a - oth, Heav'n and earth are - - full, are full of the Ma - jes - ty of thy Glo - - - - ry.



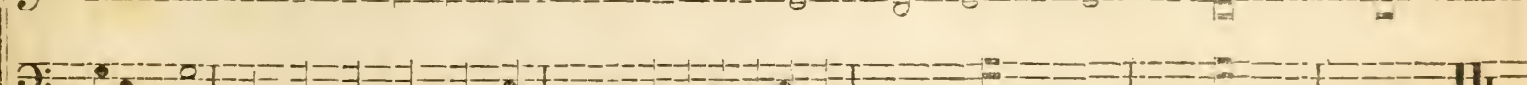
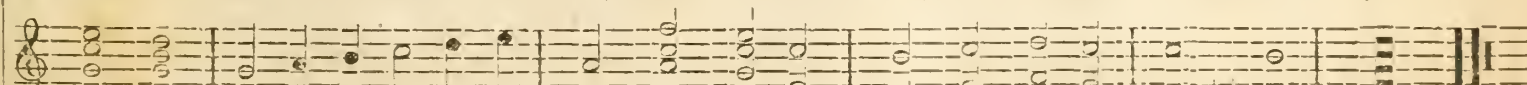
Sab - a - oth, Heav'n and earth are - - full of the Ma - jes - ty of thy Glo - - - - ry.



Sa - ba - oth, Heav'n and earth are - - full, are full of the Ma - jes - ty of thy Glo - - - - ry.



Sa - ba - oth, Heav'n and earth are - - full, full - - of the Ma - jes - ty of thy Glo - - - - ry.



ANTHEM. "This is the day which the Lord hath made."

Semi-Chorus. Maestoso.

This is the day which the Lord hath made,

This is the day - - which the Lord hath made,

We will rejoice and be glad, We will rejoice and be glad in it.

day which the Lord hath made, We will rejoice, We will re-joice, We will re-

We will rejoice and be glad, We will rejoice and be glad, We will rejoice, - We will re-

We will rejoice and be glad, We will rejoice and be glad,

This is the day which the Lord hath made, We will rejoice and be glad, We will re-joice, - We will rejoice, rejoice and be glad, We will re-

joice - - and be glad in it, and be glad in it, We will rejoice, will rejoice, - -

joice, - - - We will rejoice - - - and be glad in it, We will re - joice, We will rejoice - -

We will re - joice - - - and be glad in it, We will rejoice, We will re - joice,

joice and be glad, and be glad in it, We will rejoice and be glad in it, We will rejoice, rejoice and be

- - We will rejoice - - - and be glad in it, and be glad in it.

- - We will rejoice, - - - We will re - joice - - - and be glad in it, We will rejoice, - -

We will rejoice - - - and be glad in it, We will re - joice, - - -

glad, We will rejoice and be glad, and be glad in it, We will rejoice and be glad in it, We will re-

We will rejoice - - - and be glad in it, We will re - joice, -
 - - - We will re - joice and be glad in it, This is the day which the Lord hath made, We will re - joice, -
 - - - We will rejoice and be glad in it, This is the day - - which the Lord hath made,
 re - joice and be glad in it. We will rejoice and be
 - - - will rejoice and be glad. This is the day - - which the Lord hath made, We will re - joice, -
 - - - We will rejoice and be glad in it. We will re - joice, We will re - joice, -
 We will re - joice - - and be glad. We will re-
 glad, We will rejoice and be glad in it. This is the day which the Lord hath made, We will re - joice, - - -

ANTHEM.

Continued.

345

We will re - joice, - - We will rejoice, will re - joice, We will re - joice and be glad in it.
 We will rejoice, We will rejoice and be glad, will re - joice, We will re - joice, We will rejoice - - -
 joice, Will rejoice, We will rejoice and be glad, will re - joice, - - We will rejoice, - - We will rejoice - - -
 We will re - joice, - - We will rejoice, will rejoice and be glad, We will rejoice and be glad, and be glad in it, We will re -

and be glad in it, We will rejoice, - - - rejoice and be glad in it.

- - and be glad in it, We will re - joice, - - - We will rejoice - - - and be glad in it.

- - and be glad in it, We will rejoice - - - and be glad in it.

joice and be glad in it, We will re - joice - - - and be glad in it.

Praise God for - ev - er! Boundless is his fa - - vour, To his church and chosen flock, They stand on

6 7 6 7 4 6 6 6 7 6 5 6 4 3

Christ the Rock, His Al - mighty Son, On fair mount Zi - - on, By his spir - it grace and word

6 7 6 7 4 6 6 6 7 6 5 6 4 3

First system of musical notation. It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The music is written in a style typical of early 20th-century hymnals. Below the bottom staff, there are numerical figures: 6, 5, 6, 6, 7, 6, 4, 6, 6, 6, 7, 6, 4, 6, 6, 6, 7.

Blest cit - y of the Lord! Thou in spite of ev' - ry pow'rful foe, Shall undaunt - ed stand, and prosp'ring grow ;

Second system of musical notation. It consists of four staves, continuing the same notation as the first system. The bottom staff has numerical figures: 6, 6, 7, 6, 5, 6, 6, 7.

'Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - ter - ni - ty, To all e - ter - ni - ty.

DISMISSION.

8's & 7's.

Lord dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure se-raph-ic love increase;

6 6 4 3 6 6 4 6 6 6 8 7 Organ. 6 4 6 6 4 6 6 7

Voice. 3

Fill each breast with con-so-la-tion, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nobler praise.

4 6 8 7 6 6 4 6 6 6 5 6 6 4 6 7 6 5 3

DISMISSION. Continued.

349

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Solo. P. Tutti. F. Solo. P. Tutti. F. Hallelujah for

6 6 6 6 7 6 7 5 6 8 7 6 6 6 5 6 6 7

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Hal - le - lu - jah, A - men, Amen, Amen.

ev - er, Hallelujah for - ev - er, Hallelujah for - ever and ever, Amen.

6 6 6 7 6 6 6 7 7 4 6 6 6 5 4 3

JOY TO THE WORLD; THE LORD IS COME, &c.

Handel.

Organ. Swell.

Choir.

Cres.

Dim.

Joy to the world; the

5 7 6 6 4 3 6 6 4 3 7 2 8 3

Lord is come; Let earth receive her King; Let ev'ry heart pre - pare him room,

6 4 — 5 3 6 4 3 6 5 4 3 6 6 4 2 6 7 6

And heav'n and nature sing. Let ev'ry heart pre - pare him room, And

And heav'n and nature sing. Let ev' - ry heart pre - - pare him room, And

P. Cres. 6 6 4 3 6 — 9 6 6 6 7 4 6 7 6 5 6 2

heav'n and na - ture sing.

heav'n and nature sing.

Sw. tr.

Ch.

9 6 6 6 7 6 9 6 6 6 7 5 6 7 7 6 6

4 5

4 3

5

Re - joice, O earth, the Saviour reigns; Let men their songs em - ploy; While

F.

F.

6 6 6 5 3 4 6 7 7 7

4 5

7

fields and floods, rocks hills and plains, Re - peat the sounding joy. While fields and floods, rocks

9 9 7 6 7 3 6 4 6 7 6 9 6 4 5 7

P. F.

hills and plains, Re - peat, Re - peat the sounding joy. Re - peat, Re -

5 6 7 6 6 9 8 6 5 6 7 6

H. & H. 45

P. F.

peat the sounding joy.

Sw.

Ch.

5 6 6 4 7 6 6 6 4 3 7 4 3

ANTHEM. O praise God in his holiness. Ps. 150.

Tenor.

O praise God in his ho - li - ness, Praise him in the firm - a - ment of his pow'r;

Second Treble.

O praise God in his ho - li - ness, Praise him in the firm - a - ment of his pow'r;

Treble

O praise God in his ho - li - ness; Praise him in the firm - a - ment of his pow'r;

Base.

6 4 3 6 7

ANTHEM. Continued.

355

Praise him ac - cord - ing to his ex - cel - lent greatness ;

Praise him in his noble acts, Praise him in his noble acts, Praise him ac - cord - ing to his ex - cel - lent greatness ;

Inst. VOICE.

Praise him ac - cord - ing to his ex - cel - lent greatness ;

4 3 6 4 3 6 5 6 7 3

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Praise him upon the lute, upon the

6 6

ANTHEM. Continued.

lute and harp ; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp ; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp ; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp ;

6 5 4 3 2 1

7 #

strings, on strings and pipes,

strings, on strings and pipes,

Let ev'ry thing that hath

strings, on strings and pipes, Let ev'ry thing that hath breath, Let ev'ry thing that hath

7

ANTHEM. Continued.

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Let ev'ry thing that hath breath praise the Lord, that hath
 breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath
 breath, that hath breath praise the Lord, that hath
 Let ev'ry thing that hath breath, that hath breath, &c.

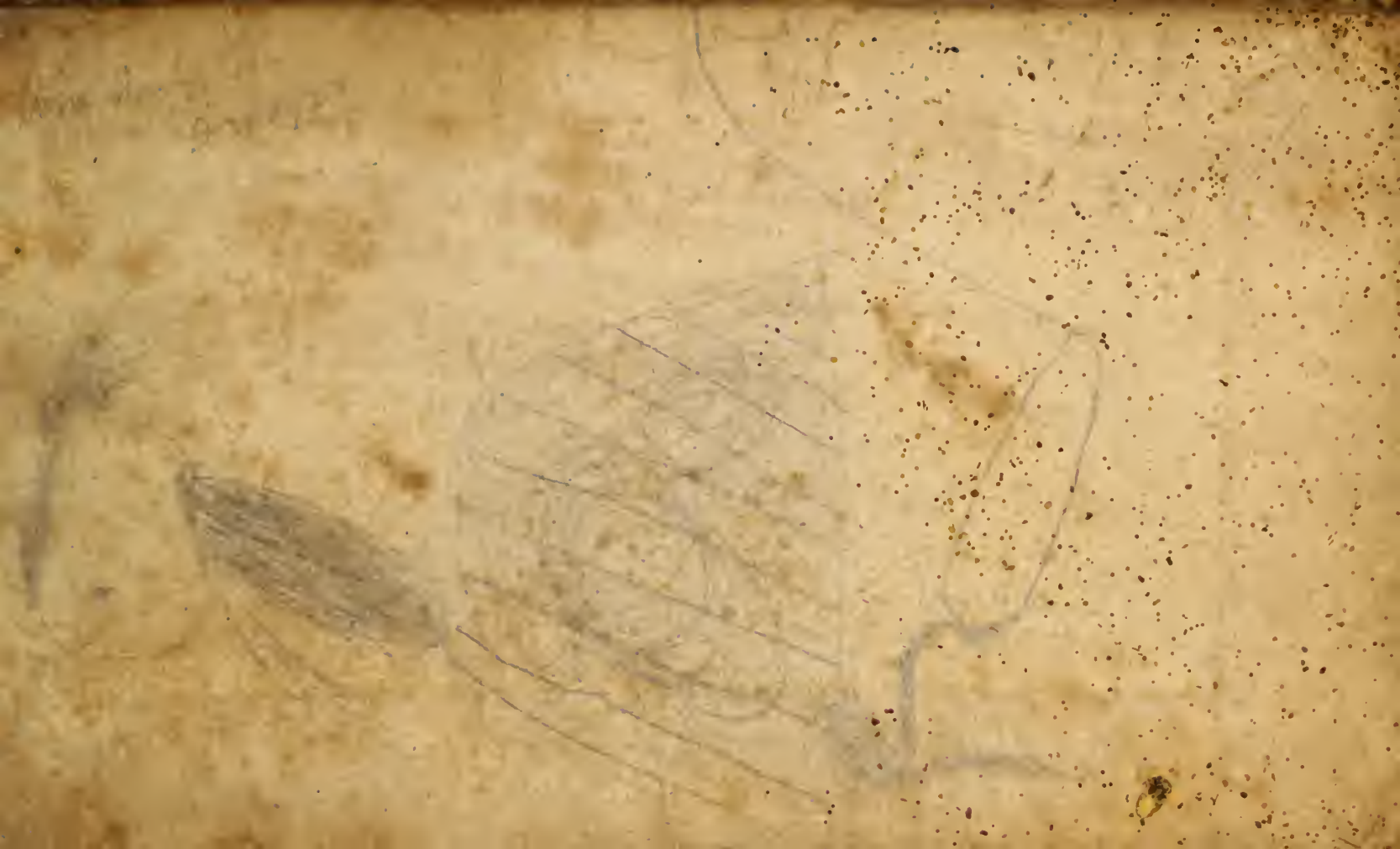
6 4/3 6 4/3 6 6/4 5/3 4/3 6

breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
 breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.
 breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

6 6 5/3

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